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HISTORY, TRADITION, AND REPERTOIRE

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THE LEGACY OF THE DIRECTORS OF THE MOREHOUSE COLLEGE GLEE CLUB:
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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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This dissertation is dedicated to:

My mother, Anita Marie Hunt

My grandmother, Dorothy Elizabeth Hunt

The memory of my grandfather, Isaac Excell Hunt

My aunt, Derotha Hunt Watford

My high school chorus teacher and “second family” Helen and Robert Redding

My high school piano teacher, Dr. William Burres Garcia

My Jacksonville, Florida “Mom”, Roslyn Burrough, AKA “Auntie Roz”

The memory of two Glee Club brothers and classmates:

Trinity Murdock, '98 and Ryan Smith, '99

The Morehouse College Glee Club: Past, Present, and Future

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ABSTRACT

Since its inception in 1911, The Morehouse College Glee Club has gained both national and international recognition through artistic performances. Its legacy, which developed out of a European historical tradition of male singing societies, has sustained the overall success of this organization. The aesthetic musical value of their performances will be examined.

Addressing the historical development of American collegiate glee clubs, this study will discuss select vocal literature for men's voices, directed, transcribed or arranged by the Morehouse Glee Club's directors. Whereas other prominent American collegiate glee clubs are led by both student and faculty members, the Morehouse Glee Club has been conducted by only three official music directors within the last one hundred years: Kemper Harreld (1911-1953), Wendell Whalum (1953-1987), and David Morrow (1987-present). Two interim directors, Albert T. Perkins and Hardin Epps, served during sabbatical years. For each official director, a biographical sketch will be given followed by musical influences of their professional careers. Then, selected repertoire that define their tenure will be explored. Their approach to programming varied choral literature, both sacred and secular, represents a continuum that has sustained the legacy of the Morehouse Glee Club. With attention given to a diverse repertoire, this analysis will focus on the source, style, form, meter, tempo, rhythm, text, and overall meaning of repertoire selected. This legacy parallels choral traditions accomplished through the culture of other Historically Black Colleges and Universities.

This study will discuss the Morehouse College Glee Club's legacy through acclaimed public performances. Using select vocal literature for men's voices, this study also will focus on how its directors have sustained this legacy. Because of their commitment to the choral arts, emphasizing various idioms of the African-American Spiritual, the Glee Club and its directors have created a legacy that can serve as a resource for other collegiate glee clubs and choral directors in America, and beyond.

Through appendices, this document will include select programs such as funeral programs of Harreld, Martin Luther King, Jr., and Whalum. Programs of other selected performances and special events are included. An interview with Morrow will be summarized. Further, a complete catalogue list of vocal literature for men's voices transcribed or arranged, published, and unpublished by Whalum and Morrow is included, along with a select discography.

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CHAPTER ONE: INTRODUCTION

The Morehouse College Glee Club is the official singing organization at Morehouse College. Their legacy has gained both national and international acclaim through artistic performances. As the only ongoing African-American collegiate male chorus, their most recent 2018 music educational tour and performances in Nigeria and Honduras promote continuous international recognition. Their 2011 centennial celebration, past US presidential appearances, The Annual Morehouse-Spelman Christmas Carol, and performances with The Atlanta Symphony Orchestra & Chorus also demonstrate domestic awareness.

Other significant appearances include the 1993 Martin Luther King, Jr. celebration with opera singer Jessye Norman, the opening and closing ceremonies of the Games of the XXVI Olympiad, and performing the National Anthem for Super Bowl XXVIII with Natalie Cole. By far, singing at the funeral services of Martin Luther King, Jr., at Morehouse, remains the most momentous performance and led to the Glee Club's first international tour (to South Africa) under the auspices of the U.S. State Department in 1972. Later international tours included performances in Poland, Russia, and Bermuda among many others. According to David Morrow, the current director, "the other interesting thing about the Glee Club is that in our 100 years, we've had only three official directors where the second director was student of the first and I was the student of the second."² Reviewing the historical development of American collegiate glee clubs, this document will briefly discuss the history and selected choral literature of the Morehouse College Glee Club through the legacy and the discipline of its directors.

Purpose of Study

² Kimberly Roberts, "Morehouse Glee Club Comes to Bright Hope," *Philadelphia Tribune*, March 15, 2011.

Although several local and regional newspapers, social media, and national radio agencies have published reviews, scholarly research on the Morehouse College Glee Club does not exist. Scholarly documents that do exist focus predominantly on European collegiate glee clubs and mixed vocal ensembles. However, this study will focus on how the choral performing arts within an historically black college or university's male glee club has sustained its legacy through singing and the tutelage of its directors.

Therefore, this document will provide an analysis of selected choral literature performed during each official director's tenure. With only three official directors since its inception, the continuum of their varied programming of vocal literature for male voices will reveal how the Glee Club has sustained their legacy and international acclaim for over one hundred years.

Need for Study

During the years of American Civil War, the passing of United States statutes of the Morrill Land-Grant Acts, and the Fourteenth Amendment, Historically Black Colleges and Universities (HBCUs) expanded throughout America, particularly in the South.³ From prominent institutions such as Shaw University (1865), Fisk University (1866), The Tuskegee Institute (1881), and many others, choral singing contributed to a legacy through trained black choir directors or musicians. Black collegiate choirs performed and toured as ambassadors often advocating for the life of their institution while persevering through financial hardships.⁴ Therefore, one need for this study is an awareness of the culture, importance, and purpose of HBCUs through choral singing.

³ Coy F. Cross, *Justin Smith Morill: Father of the Land-Grant Colleges* (Michigan State University Press, 1999).

⁴ Toni P. Anderson, *Tell Them We Are Singing for Jesus: The Original Fisk Jubille Singers and Christian Reconstruction, 1871-1878* (Macon, Georgia: Mercer University Press, 2010); Sherman Jones, "Difficult Times for Private Black Colleges," *Change* 16, no. 2 (1984): 24–31; BENJAMIN E. MAYS, "Black Colleges: Past, Present, and Future," *The Black Scholar* 6, no. 1 (1974): 32–37.

Research published by authors such as Kevin Simmons, Isaiah McGhee, Patricia J. Trice, and many others only explore selected collegiate and professional black choirs that performed choral literature composed and arranged predominantly for mixed voices of male and female singers.⁵ However, the study of choral literature through an HBCU American collegiate male choir is highly limited. This study will examine the aesthetic performance artistry of Morehouse's official singing organization through the college's mission and the legacy of the official music directors. Performing varied stylistic vocal literature, with an emphasis on idioms of the African-American Spiritual, this study will further reveal how the Morehouse Glee Club has sustained their legacy for over one hundred years.

Only the selected literature directed, transcribed, or arranged by the official directors will be examined in this study. Some of the transcriptions of European choral standards are still in manuscript form. This study will examine two such examples and provide a catalogue list of others. As a result, this study will serve as a resource for other collegiate male glee clubs and choral directors in America and abroad.

Limitations

This study will not reveal the entire history, the countless public and private, domestic and international appearances of the Morehouse Glee Club since its inception. Neither will this document provide the entire repertoire arranged, performed, or commissioned by its directors and/or affiliate composers and artists. This study will not explore the development of professional black choirs or community male choruses in America. However, this study will

⁵ Kevin Simmons, "Jubilee: The Place of Negro Spirituals as Perceived by Choir Directors at Historically Black Colleges and Universities" (University of South Carolina, 1994); Isaiah McGee, "The Origin and Historical Development of Prominent Professional Black Choirs in the United States" (Dissertations & Theses, The Florida State University, 2007); Patricia J. Trice, "Unaccompanied Choral Arrangements of African-American Spirituals: The 'Signifying' Tradition Continues," *The Choral Journal* 34 (1994): 15–21.

examine select vocal literature for men's voices that have been either composed or arranged by its directors.

Procedures and Methodologies

Providing context as a backdrop, this study will be approached using qualitative research methods. The historical development of American collegiate glee clubs will be discussed briefly connecting to the history and development of the Morehouse Glee Club. Addressing the purpose, culture, and mission of HBCU choirs post-Civil War will be discussed. This document will also provide a brief historical background of Morehouse College and its mission and legacy.

Understanding the college's mission will support an understanding of the mission, purpose, and legacy of the Morehouse College Glee Club.

Further, this study will give a brief biographical sketch of each director followed by musical influences throughout their careers as musicians. Using a choral-conductor's approach, this document will include a Western tonal and performative analysis of selected repertoire either conducted, transcribed, arranged, or composed by each official director.

The data collected will be explored and validated using the method of triangulation through observations, questionnaires, and an interview with the current director, David Morrow. For the purpose of this study, the interview will be summarized focusing only on strategies pertaining to the legacy of programming vocal literature for concerts within the Atlanta community, and beyond. Recordings and YouTube videos will also be used for listening and interpretative purposes. The document will end with appendices of selected performance programs, special events, advertisements, catalogue lists, and a discography pertaining to this study.

CHAPTER TWO: SELECTED AND RELATED LITERATURE

For the purpose of this document, research literature, mostly secondary sources, pertaining to the historical and artistic performances of the renowned Morehouse College Glee Club, will be examined. Other literature, through peer-reviewed articles, will focus on the historical development, purpose, and culture of singing at Historically Black Colleges and Universities in the South. Selected articles pertaining to the Negro spiritual and its place within HBCU choirs will be discussed briefly. With Morehouse College and its Glee Club as the focus, literature pertaining to the development of American collegiate glee club clubs will be explored, along with biographical sources pertaining to the official directors. In addition to interviews and questionnaires, performance programs, musical scores, local newspaper articles, press releases, and social media websites, this document will focus on varied vocal literature for men's voices. The literature selected will relate specifically to the artistic performances of the Morehouse College Glee Club through the discipline of its directors.

For the purpose of this document two primary sources will contribute to the overall topic: a live interview with David Edward Morrow, current director, and the examination and music analyses of unpublished manuscripts by Whalum. After the passing of Wendell Phillips Whalum, Sr., the second official director, his copyrights were released to the Morehouse College Department of Music. Currently, most of his manuscripts and some of his published works are out of print. However, they are all in the process of being reedited and submitted to the new and most recent Morehouse College Choral Music Series through GIA publications, Uzee Brown, Jr., editor and current Music Department Chairman. This document will examine two manuscripts of Whalum's: *All Breathing Life* taken from J.S. Bach's motet *Singet dem Herrn ein neues Lied*, BWV 225 and *The Righteous Shall be in Everlasting Remembrance*, transcribed from Paul

Chesnokov's Russian Orthodox *Ten Communion Hymns, Op.25*. The other scores examined will be compositions directed and/or arranged by the other official directors.

As secondary sources the following authors will be examined: David Morrow, Benjamin Brawley, Addie Butler, Van Christy, Jeremy Jones, and Cleveland Clency. Their works either directly pertain to Morehouse College, the Morehouse Glee Club and its directors or the development and expansion of collegiate glee clubs in America.

In 1995 David Morrow published a dissertation entitled *The Choral of Music of Wendell Whalum* through the University of Cincinnati-College Conservatory of Music (CCM). In addition to examining the entire choral works of Wendell P. Whalum, this dissertation reveals pertinent biographical information and musical influences on Whalum who grew up in Memphis Tennessee. Morrow's dissertation also outlines Whalum's tenure as professor at Morehouse College, while serving as the second Director of the Morehouse College Glee Club, commensurate with other academic and professional responsibilities. Written in 1970, *The History of Morehouse College*, by Benjamin Brawley, explains the historical development, initial mission, purpose, and goals of Morehouse College, then called The Augusta Institute, particularly after the Civil War.⁶ Brawley outlines a brief biographical sketch of the founding presidents establishing a private liberal arts college intentionally to educate black men to be aspiring ministers and teachers. This legacy has developed and expanded Morehouse into a highly ranked private liberal arts institution for men of African descent.⁷ Brawley also includes illustrations and an appendix of sources, class lists, and list of the Board of Trustees in its founding years.

⁶ Benjamin Brawley, *History of Morehouse College* (College Park, Maryland: McGrath Publishing Company, 1970), 33-36.

⁷ Glenn Sisk, "Morehouse College," *The Journal of Negro Education* 27, no. 2 (1958): 201-8, <https://doi.org/10.2307/2293751>.

Another source published in 1977, *The Distinctive Black College: Talladega, Tuskegee, and Morehouse* was written by Addie Louise Joyner Butler. This book discusses how Historically Black Colleges and Universities (HBCUs) were able to sustain success in spite of racial tension of the sixties and seventies in the South. Her inspiration for writing this book was influenced by an American sociologist Burton R. Clark who published *The Distinctive College* (1970). He noted that some colleges appeared to be caught in a circle of mediocrity while others (such as Talladega, Tuskegee, and Morehouse and others) seemed to be blessed with finding the road to academic acclaim.⁸ Several HBCUs struggled harshly through racial tension and inequality. They were unfairly denied financial resources from both state and federal agencies. Some were initially supported and funded by Northern White missionaries, religious denominations, and local philanthropists who supported Negro education in the South.⁹ However, a few schools, like Tuskegee Institute and Wilberforce University were successfully established and operated only by African Americans, such as Booker T. Washington and Daniel A. Payne.

Dating back to 1940, a resource entitled *Glee Club and Chorus* was written by Van A. Christy and published by G. Schirmer. This one hundred forty-nine-page resource serves as a handbook to choral conductors and choral programs on how to organize, conduct, and maintain glee clubs and choruses. The author claims the rise of glee clubs and a *cappella* mixed choirs helped America become one of the most musical nations during that era. He mentions prominent conductors such as Archibald T. Davison (Harvard), Marshall Bartholomew (Yale), and two

⁸ Addie Butler, *The Distinctive Black College: Talladega, Tuskegee and Morehouse* (Metuchen, New Jersey: The Scarecrow Press, Inc, 1977); Emily Allen Williams, "Keep the Candle Burning: Morehouse College into the 21st Century," *Journal of African American Men* 1, no. 2 (1995): 71–86.

⁹ MAYS, "Black Colleges: Past, Present, and Future"; Marybeth Gasman, "The Origins of the United Negro College Fund as the Cornerstone of Private Black Colleges," *The Journal of Blacks in Higher Education*, no. 56 (2007): 86–89.

professional organizations: The Intercollegiate Musical Council Inc., and the Associated Glee Clubs of America. These organizations served as standards and provided resources advocating not only for collegiate glee clubs, but also for professional men's vocal ensembles. Christy focuses on collegiate glee clubs providing helpful guidelines in conducting, organizing, and maintaining a successful glee club. The book includes suggested choral literature for all levels of glee clubs varied by performance difficulty and stylistic features of folk songs and spirituals including literature for openers, closers, and special occasions.

Then, in 2010, Jeremy Jones published a dissertation entitled *The Development of Collegiate Male Glee Clubs in America: An Historical Overview* through the University of Cincinnati-College Conservatory of Music (CCM) publications,. He focuses on the development and expansion of American collegiate glee clubs. This most recent historical overview intersects the historical traditions of European male singing societies to the American collegiate glee clubs starting with the first at Harvard University in 1858. The English and German traditions are examined and thoroughly discussed. The dissertation outlines how glee clubs retain certain elements of social and fraternal-like nature, yet can instill musical excellence through various artistic missions, initiatives, and endeavors. This dissertation ends with an appendix of forty-five recently composed twenty-first century works commissioned by or written specifically for male choruses. Jones' intent "supplements available repertoire guides and gives aspiring conductors a valuable resource for quality literature."¹⁰ Similar to Van Christy's book, Jones provides information about service organizations that advocate for men's chorus and pertinent information about four prominent professional male groups in the nation: Chanticleer, Cantus, Turtle Creek Chorale, and the Washington Men's Camerata. He also provides a complete listing of existing

¹⁰ Jones, *The Development of Male Collegiate Glee Clubs*, 2-3.

professional and collegiate glee clubs in America. Jones' dissertation is a pertinent resource in this study connecting the historical traditions of European male singing societies to development and expansion of professional and collegiate American male singing societies.

Cleveland Charles Clency published a doctoral dissertation entitled *European Classical Influences in Modern Choral Settings of the African-American Spiritual* (May 1999, Univ of Miami). Clency traces and defines the role of the spiritual from the European perspective as a historical solo folk song which later develops into a choral art form based on the compositional techniques and traditions of Europe. Some of these factors were demonstrated and introduced by the Fisk Jubilee Singers 1871 European tour, Antonín Dvořák's recognition and attribution to choral and folk music, the Harlem Renaissance and the New Negro Movement of 1930-1950, which highlighted classically trained African-American composers. As a result, numerous performances of spirituals, live and recorded, were being performed by college, community, and church choirs at all levels throughout the United States and beyond. Throughout this document, he gives analyses of selected spirituals performed often and an appendix of source materials, choral literature reference lists and a list of notable ensembles.

Research documents addressing Kemper Harreld are limited at this time. However, in the discontinued journal, *The Black Perspective in Music*, an article entitled "Reminiscences of Times Past", Jeffrey Green has an interview with the only daughter of Kemper Herrald Love. She reflects specifically on her life as a child while her father served on the faculty as director of the Morehouse Glee Club.¹¹

Other journal articles that have been published in peer-reviewed databases from various academic disciplines such as choral music, psychology, sociology, and music education journals

¹¹ Jeffrey P. Greene and Harreld-Love, "Reminiscences of Times Past," *The Black Perspective in Music* 18 (1990): 179–213.

specifically directed to civil rights and collegiate education of African-American men are examined. For instance: *The Choral Journal*, *Journal of Business and Psychology*, *Journal of Blacks in Higher Education*, *Journal of Negro Education*, *The Black Scholar*, *Journal of American Music Education*, and the *Journal of African American Men* also were examined and used as secondary resources. Both, The Library of Congress and the U.S. Census websites will be examined relating to German Immigration. Other research documentation can be found in several local newspaper articles and community publicity ads that display past and current Morehouse College Glee Club concerts, events, special occasions, accomplishments and the obituary of Wendell Phillips Whalum, Sr. Most of the newspaper ads were posted in a historical newspaper, the *Atlanta Daily World*. It was founded as the weekly *Atlanta World* on August 5, 1928, by William Alexander Scott II who was only 26 years old at the time. Scott was a Morehouse graduate who later worked as the only black clerk on the rail line from Jacksonville to Washington, D.C. Then, in 1927, he published a Jacksonville business directory to help blacks find each other. A year later, he published a similar directory for Atlanta. Some of the newspaper headings are entitled: “Morehouse Glee Club Head in Lecture-Recital,” “Morehouse and Orchestra in Concert,” “MGC Guided by Distinguished Director,” “Morehouse's Esprit de Chorus,” “Robert Shaw Remembered by Morehouse Musicians,” and “Hundreds Paid Final Tribute to Musician Wendell Whalum.”¹²

Other documentation pertaining to Morehouse’s special events were examined at The Atlanta University Center Robert W. Woodruff Research Library in Atlanta. This library serves as central library to the consortium of colleges of the Atlanta University Center Consortium — Clark Atlanta University, Spelman College, Morehouse School of Medicine, and Morehouse

¹² “Hundreds Paid Final Tribute to Musician Wendell Whalum,” *Atlanta Daily World*, June 16, 1987.

College. The Atlanta University Center Consortium is the world's oldest and largest association of historically Black colleges and universities.

The above literature serve as a working bibliography for the purpose of this study. All resources examined, referenced above, and listed in the bibliography will serve as pertinent literature related to the history of American collegiate glee clubs focusing of the history, performance literature, and legacy of The Morehouse College Glee Club.

CHAPTER 3: HISTORICAL DEVELOPMENT OF COLLEGIATE GLEE CLUBS IN AMERICA

Glee Clubs of the English and German Traditions

The historical development of American collegiate glee clubs results from a cross-fertilization of European male singing societies beginning in the mid-eighteenth century. This prevalent tradition of male singing traces throughout several international regions such as Poland, the Scandinavian countries, England, and Germany.¹³ Each region deserves its own scholarly research focusing on the acclaimed tradition of European male singing groups since the early eighteenth century. However, as a historical backdrop, this study will briefly trace the development of the English glee, the catch, and the partsong along with the German Männerchor traditions. With the history and selected vocal literature of the Morehouse College Glee Club as the focus, this study will connect European historical traditions that promoted and developed the legacies of American collegiate male singing organizations.

Aside from its definition as delight or entertainment, the musical form of “glee” pertains to a secular musical composition, of English origin. This composition, for three or more originally male voices (one voice to each part) is presented mostly in a homophonic texture, harmonized and set to words of any character, dignified or convivial. Also, glees are often consisting of two or more contrasted movements in strict use without accompaniment.¹⁴ Around the seventeenth century, English glees were prominent and cultivated among male singing societies throughout London. These groups physicians, lawyers, and business men would gather

¹³ Jeremy D. Jones, “The Development of Collegiate Male Glee Clubs in America: An Historical Overview” (University of Cincinnati, 2010), 9-10.

¹⁴ David Johnson, *Glee* (Oxford University Press, 2001), <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011269>.

at local taverns to fellowship, drink, and even host competitions singing glees. However, prior to the term “glee”, the musical term “catch” was commonly known.

Catches were also common throughout England. Characterized as less sophisticated than glees, catches were a type of comic round for male voices that appeared as far back as the late sixteenth century. They were often described as using humorous, witty, and even bawdy texts rejoicing in the ideas of male pleasures of drink and sex. The first collections entitled *Pammelia* (1609), *Deuteromelia* (1609), and *Catch that Catch Can* (1611) were published by English composers, Thomas Ravenscroft (ca. 1592-1635) and John Hilton (1599-1657).

By the mid-eighteenth century, the local English taverns became the common space promoting the musical merits of this type of composition. The first tavern which later became an organization was called the *Nobleman and Gentlemen’s Catch Club*.¹⁵ It hosted competitions among each other and other male singing groups throughout England. During a competition in 1787 an organization that officially called itself “Glee Club” consisted of just over a dozen men who were doctors and lawyers in London. Both catches and glees were at times compared to the poetic imagery and text painting used in the English madrigal. However, the glees were more homophonic in texture with little or no contrapuntal textures like many madrigals.¹⁶

During the late nineteenth century, the term “glee” became less favored and was replaced with the musical form and term “partsong.” Possibly intended as competitive showpieces, partsongs were characterized using both sacred and secular text, usually without accompaniment,

¹⁵ Jones, “The Development of Collegiate Male Glee Clubs in America: An Historical Overview,” 12-13.

¹⁶ David Johnson, “Catch,” *Grove Music Online*, October 3, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005164>.

yet still maintaining strict homophonic texture.¹⁷ With the melody always in the top voice, partsongs developed into more challenging compositions, from moderately difficult levels to extended vocal ranges with leading composers such as Thomas Weelkes (1576-1623), Henry Purcell (1659-1695), J.W. Callcott (1766-1821), and Samuel Webbe (1740-1816).¹⁸ By the twentieth-century, folksongs for male voices were used commonly and written by well-known composers such as Gustav Holst (1874-1934) and Ralph Vaughan Williams (1872-1958), and others.¹⁹ Glees, catches and partsongs, social gatherings, and competitions were primarily promoted in the taverns throughout England. They expanded and developed extensively throughout the countries of Scotland, Ireland, and beyond.

Throughout the nineteenth century, male singing societies in Germany were outgrowths idealized and developed similarly to the English traditions. This extension became a renaissance to the aristocratic *Minnesinger* and lower-class *Meistersinger* traditions that date as far back to the twelfth century in Germany. Like the English, these poet-musicians also promoted music merit, contests, and prizes for the best compositions published and performed. The German traditions were primarily held in churches and their rewards were mostly medals as opposed to some type of punitive drinking game often expressed within the English traditions.²⁰

The following terms described male singing movements in Germany: *Männerchor*, *Liedertafel*, *Liederkrantz*, and *Männergesangverein*. These terms all related and translated as a male choral group, a composition for male voices, men singing around a table or some type of

¹⁷ Judith Blezzard, *Partsong* (Oxford University Press, 2001), <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020988>.

¹⁸ Jones, "The Development of Collegiate Male Glee Clubs in America: An Historical Overview," 13.

¹⁹ Colin Matthews, "Holst, Gustav(Us Theodore Von)," 2001, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013252>; Blezzard, *Partsong*.

²⁰ Jones, "The Development of Collegiate Male Glee Clubs in America: An Historical Overview."

men's society, respectively.²¹ Prominent composers, publishers, and conductors were Carl Zelter (1758-1832), E.T.A Hoffman (1776-1822), Paul Richard Köttschke (1869-1945), and Richard Wagner (1813-1833) who directed the Dresden *Liedertafel* for two years. By the nineteenth century compositions advanced in style, range, and technical nuances demonstrating standard performance practices for the European choral concert stage.

In addition to this rapid growth of song festivals and contests, a surge for folk-like and patriotic groups encouraged nationalistic pride throughout several German universities and communities. Further, this outgrowth of German male choral groups influenced other Western European composers and conductors such as Franz Schubert (1797-1828), Robert Schumann (1810-1856), Felix Mendelssohn (1809-1847), Franz Liszt (1811-1886), Anton Bruckner (1824-1896), and Johannes Brahms (1833-1897). Some of their collections of secular partsongs included Schubert's *Vier Gesänge für vier Männerstimmen (Four Songs for Male Voices)*, Op. 17, and Mendelssohn's *Sechs Lieder für vierstimmigen Männerchor (Six Songs for Four-Part Male Choir)*, Op. 50. Anton Bruckner, throughout most of his compositional career from 1843-1892, wrote male-voice partsongs for a wide range of performance levels from unaccompanied partsongs to extended choral-orchestral works. *An dem Feste (At the Feast)*, *Mitternacht (Midnight)*, *WAB 80*, and *Das deutsche Lied (The Song of German)*, are just a few known partsongs composed by Bruckner. His reputation as a conductor and a composer led to compositional opportunities throughout Europe. For instance, *Heligoland*, a secular cantata for male voices and orchestra, was commissioned for the fifteenth anniversary of the Vienna Male Choral Society. Since Bruckner did not complete his Ninth symphony, *Heligoland* was his last completed work in 1893.

²¹ Jones, 14-16.

Brahms' choral-orchestral works, *Rinaldo*, Op. 50 and *The Alto Rhapsody*, Op. 53 are popular compositions using male voices. *Rinaldo*, a cantata, scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, tenor solo, four-part men's chorus, and strings. A typical performance lasts between 36 and 40 minutes. However, the *Alto Rhapsody*, scored for a contralto, male chorus, and a small orchestra. The *Alto Rhapsody*, which the Morehouse Glee Club performed in collaboration with the Atlanta Symphony Orchestra and Chorus (ASO), was written as a wedding gift for Robert and Clara Schumann's daughter, Julie. Both works have Romantic performance traits similar to the *German Requiem*. *Rinaldo* was first performed immediately after the *Requiem* in 1869 while *Alto Rhapsody*, Op. 53 was first performed in 1870.

Choral music for male voices expanded considerably throughout Europe near the mid-to-late-nineteenth century. The tradition of male singing societies was of significant importance to the life and culture of German men.²² This increase in popularity also expanded within communities and universities. Singing festivals, contests, social camaraderie, and fraternal rituals were other benefits of this prevalent culture. The awareness of European male choral groups expanded throughout Europe and eventually influenced male social singing groups throughout America.

German American Migration

The German American Immigration history dates back to the early settlements of New England's Jamestown in 1608 and the Dutch Colony of New Amsterdam, now New York, in 1620. Religious freedom, enhanced agricultural, economic, and political opportunities were incentives for Germans to break away from European wars such as the Napoleonic Wars (1830-

²² Ibid.

1815) and social hardships. By the eighteenth century one-third of the American colonies consisted of Germans.²³

However, by 1830 German American immigration had increased to about ten-fold. From 1820-1870 over five million Germans migrated to the New World and brought with them culture and their connection to music through social singing societies.²⁴ Through acculturation and assimilation, amateur to professional male singing societies were established in Northern cities such as Philadelphia, Cincinnati, Chicago, and New York, which held the first Sängerevent in 1865. In the South, HBCU choirs along with collegiate glee clubs commenced, particularly post-Civil War.

The Civil War (1861-1865) involved men of German descent who fought in the Union Army. They established singing societies among the military ranks. Then, after the war, these men pursued college degrees where they promoted fraternal social singing societies. This awareness expanded extra curricula activities and social events among the campuses. These informal events and groups soon developed into official collegiate singing organizations and Glee Clubs with the first collegiate club being established at Harvard in 1858, followed by the University of Michigan in 1859, and Yale University in 1861. Other colleges such as Kenyon (1866), Hampton Institute (1868), and Dartmouth (1869) established and promoted similar traditions of official singing organizations. However, some of these no longer exist as male singing organizations.

²³ Library of Congress, "Immigration," accessed November 30, 2018, <http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/immigration/alt/german.html>.

²⁴ Christopher G. Ogburn, "Brews, Brotherhood, and Beethoven: The 1865 New York City Sängerevent and the Fostering of German American Identity," *American Music* 33, no. 4 (2015): 405–40, <https://doi.org/10.5406/americanmusic.33.4.0405>.

As a result of the Morrill Land-Grant federal laws, northern missionaries, civil rights activists, and philanthropists, other colleges, particularly HBCUs, were established in the South.²⁶ Music was at the heart of the Black College experience. Singing organizations were established to preserve the African American spiritual, to promote social student activities, and provided economic support to the institution. Even though they were not specifically “glee clubs,” singing organizations such as The Winston-Salem Concert Choir, The Fisk Jubilee Singers, the Tuskegee University Choir, and others were significantly important to the spirit and life of the institution. These singing organizations, along with others in the North, often served as ambassadors challenged with overt and direct inequality and racial tension in America. However, through perseverance, black collegiate choirs became part of a larger consortium of significant colleges known today as America’s 107 Historically Black Colleges and Universities (HBCUs).²⁷

²⁶ Cross, *Justin Smith Morrill: Father of the Land-Grant Colleges*; Juliet R. Aiken, Elizabeth D. Salmon, and Paul J. Hanges, “The Origins and Legacy of the Civil Rights Act of 1964,” *Journal of Business and Psychology* 28, no. No. 4 (December 2013): 383–99.

²⁷ U.S. Department of Education, “Historically Black Colleges and Universities and Higher Education Desegregation,” *U.S. Department of Education*, March 1991, <https://www2.ed.gov/about/offices/list/ocr/docs/hq9511.html>.

CHAPTER FOUR: BRIEF HISTORY OF MOREHOUSE COLLEGE

Established Mission and Principles

Morehouse College, then referred to as The Augusta Theological Institute, was founded in 1867 by William Jefferson White, a Baptist minister and cabinet maker, and inspired by Rev. Richard C. Coulter, a former slave. Classes were first conducted in the basement of the Historic Springfield Baptist Church in Augusta, Georgia.²⁸ However, by 1879, the institute was moved to the basement of the Historic Friendship Baptist Church in Atlanta, Georgia, and the name was changed to the Atlanta Baptist Seminary. Between 1906-1915, under President John Hope's tenure, through the support of philanthropists and the competing visions of Booker T. Washington and W.E.B Du Bois, the school had organized an academic curriculum, expanding its enrollment from approximately 204 to 413 black men of African descent.²⁹ The students strongly favored Du Bois' vision. Ever since, Morehouse has prided itself in being "a small liberal arts college."³⁰

In 1913, the school was renamed Morehouse College in honor of Henry Lyman Morehouse, who served as the corresponding secretary of The American Baptist Home Mission Society. Morehouse, along with John D. Rockefeller, provided substantial support to the overall mission, academic, and financial growth of this and other Baptist-affiliated colleges and universities. As a result of this partnership and current philanthropists, Morehouse College remains one of the few traditional, highly-ranked, private, all-male liberal arts colleges.

The mission of Morehouse College is to develop men with disciplined minds who will lead lives of leadership and service. A private, historically black liberal arts college for men,

²⁸ Benjamin Brawley, *History of Morehouse College* (College Park, Maryland: McGrath Publishing Company, 1970), 23.

²⁹ Sisk, "Morehouse College," 202-205.

³⁰ Ibid.

Morehouse realizes this mission by emphasizing the intellectual and character development of its students. In addition, Morehouse assumes special responsibility for teaching the history and culture of black people.

Brief History of Singing and Performing

Records indicate that organized singing took place on the campus as early as the mid-nineteenth century.³¹ Small male vocal groups were formed within each academic year's class to promote fraternal and school spirit aligning with the rise of early collegiate university glee clubs. This oral tradition of Quartets promoted competitions between the quartets of classes including medallions as prizes. However, the official Morehouse College Quartet was organized in 1870; it is the oldest singing organization in the school's history and is still active.³²

With integrity through discipline and accountability the Quartet performs often without an "official director" accompanying them. They must maintain both academic and performance excellence to remain in good standing with the college and the overall organization. Some of their past performances include an event for Franklin D. Roosevelt in 1932, an appearance at Carnegie Hall in 1994 celebrating the music of African-American composers, and on a National Public Radio performance entitled "A King Celebration" in 1997. During standard performances, the Morehouse College Quartet performs as an intermezzo between the Glee Club's standard European Classical selections and the African-American Spiritual, folk-song, and contemporary programmed sections. The MCGC Quartet's vocal literature ranges from standard barber-shop to African-American folk and popular tunes. When necessary, the director serves as the piano accompanist.

³¹ Glee Club's website, 2017.

³² Ibid.

Brief History of the Morehouse College Glee Club

Music was well-established under the direction of Kemper Harreld (1885-1971), who began his tenure in 1911. However, from 1903-11, a vocal ensemble and orchestral chamber ensemble was directed by Georgia Starr, Lucy Z. Reynolds, and Grace D. Walesman. When Harreld joined as faculty, he became the first official music director of the Glee Club and also served as Chairman of the music department. Accompanied by the school's orchestra, the Glee Club held numerous concerts within the Atlanta community as well as appearances for regional tours in nearby cities. Harreld's vision was to present a blended choral tradition of European and American literature for men's voices giving special attention to the African-American spiritual. Besides including a variety of Western and American vocal literature, his vision also encouraged academic excellence by teaching music history and creating disciplined minds through performance. Harreld's ambitions promoted the mission of Morehouse, the Glee Club, and the legacy that would be sustained for over one hundred years.³³

Harreld led the group for forty-two years until his retirement in 1953. The second conductor was Wendell Whalum (1931-1987), who served as the student conductor under Harreld's tenure. Whalum then directed the Glee Club for thirty-four years, from 1953-1987. Under his direction, the Glee Club's reputation grew tremendously. The singers made appearances with the Atlanta Symphony Orchestra under Robert Shaw as well as performance tours to Lincoln Center and the Kennedy Center, among others.

For a period of two years, 1961-1963, Albert T. Perkins, '59, served as interim Director of the Glee Club while Whalum completed his doctoral degree. Whalum earned his Doctor of Philosophy Degree in Music in 1965 from the University of Iowa. He achieved domestic and

³³ David E. Morrow, "The Choral Music of Wendel Whalum" (Dissertations. & Thesis, University of Cincinnati, 1995), 27-30.

international recognition as a teacher, conductor, organist, musicologist, composer, arranger, author, and lecturer. One major accomplishment under his leadership was preparing the Glee Club along with the Atlanta University Community Chorus for the world premiere of Scott Joplin's opera *Treemonisha*, January 28, 1972. This performance was made possible by The ASO conducted by Robert Shaw along with T. J. Anderson who was the orchestral editor and Distinguished Professor at Morehouse.³⁴

The Glee Club's success attained under Harreld and the international acclaim received under Whalum were entrusted, in 1987, to its third and current conductor, David E. Morrow. Morrow says that the club's strength has been its continuity. "The things that I feel now," Morrow explains, "are just a huge amount of happiness that I have some part in getting us to be 100 years old...upholding the standards that were passed to me by my predecessors."³⁵

Dr. Morrow joined the faculty at Morehouse in 1981 and served as assistant conductor under Whalum's direction for six years, having just completed his Bachelor of Arts degree as Valedictorian of Morehouse's graduating class. During the 1992-1993 school year, Harding Epps, '74, served as interim Director while Morrow finished the coursework for the doctoral degree. Morrow earned his Doctor of Musical Arts Degree in Choral Conducting in 1995 from the University of Cincinnati College-Conservatory of Music.³⁶

Under Morrow's direction, the Glee Club has continued its legendary musical excellence through national and international performances featuring renowned artists such as Gloria Estefan, Jennifer Latimore, Jessye Norman, Trisha Yearwood, Stevie Wonder, and Spike Lee, a

³⁴ Morrow, Whalum's Choral Music, 18.

³⁵ Terrance McKnight and Audie Cornish, "Morehouse College Glee Club Is 100," Transcript, *The Record Music News* (New York: National Public Radio, WQXR, September 30, 2011), <https://www.npr.org/templates/transcript/transcript.php?storyId=140956527>.

³⁶ Glee Club's website, 2017

film producer and Morehouse alumnus. Particularly significant appearances include the Kennedy Center Honors as part of the tribute to Robert Shaw in 1991, performances with opera singer Jessye Norman at Atlanta Symphony Hall in 1993, and the appearance at the Opening and Closing Ceremonies of the 1996 Summer Olympics in Atlanta.

Morrow has contributed to the male repertoire with published settings and arrangements of anthems, spirituals, and work songs. Spirituals are sacred songs created by and for African Americans that originated through an oral tradition of slavery in America. Work songs, during the same era, were used as synchronized groups songs that matched the working tasks of either sowing, pulling, or harvesting.³⁷ The Glee Club, under Morrow's direction, has released numerous recordings, the most recent being *A Legacy Continued (2007)* ... and *Walk Humbly (2010)*.

The motto of the Morehouse College Glee Club, written by alumnus Claude Jones, class of 1976, states: "The Morehouse College Glee Club is an eminent expression of brotherhood, a united force of dedication and commitment and unselfish labor of love."³⁸ This motto has become a ritual recited fervently as a closing benediction to their weekly on-campus rehearsals. This statement encapsulates the essence of the Morehouse College Glee Club as one of the finest singing organizations in the nation. Currently, The Morehouse College Glee Club is comprised of a select auditioned group of about sixty students representing all academic disciplines. Currently, students can register for Glee Club and receive college credit. Students participate with a labor of love committed as ambassadors of Morehouse College.³⁹ Therefore, the

³⁷ Eileen Southern, *The Music of Black Americans: A History*, Third (New York: W.W. Norton & Company, 1997), 161-165.

³⁸ Morehouse College Glee Club, "Morehouse College Glee Club Official Website," 2018, <http://www.mcgclub.com/>.

³⁹ Morehouse College Glee Club.

Morehouse College Glee Club promotes choral excellence through artistic performances in the Atlanta community, and beyond. Since 1911, Morehouse Glee Club has sustained a legacy of programming varied choral literature. This continuum of programming and the eminent expression of brotherhood is achieved through the expertise and guidance of its directors.

CHAPTER 5: WILLIAM KEMPER HARRELD



(1885-1971)
“Gluck”

William Kemper Harreld, born in 1885 in Muncie, Indiana, was initially and professionally known as an American concert violinist. As a child, he trained as a musician in the public schools of Muncie, then his family moved to Indianapolis. At an early age, he also expressed an interest in singing; however, the violin became his primary instrument of study. He quickly advanced entering the Chicago Musical College (CMC, now a branch of Roosevelt University) and studied with acclaimed professor, Frederick Frederiksen. While at the conservatory, he received honors in the subjects of music theory and composition. Harreld graduated from CMC in 1905 and began a solo and freelance career as a concert violinist, an orchestra conductor, and a local private studio teacher.⁴⁰ The Chicago community and music critics described him as one of America’s leading violinists.⁴¹ However, permanent and substantial career opportunities were limited for professional African-American musicians during this era. As a result, Harreld moved to New York hoping to secure better employment.

⁴⁰ Eileen Southern, “Kemper Harreld,” in *Biographical Dictionary of Afro-American and African Musicians* (Westport, Connecticut: Greenwood Press, 1982).

⁴¹ Clement Richardson, “Kemper Harreld,” *The National Cyclopedic of the Colored Race* (Montgomery, AL: National Publishing Company, 1919); Morehouse College Glee Club, “Morehouse College Glee Club,” 2017.

In October 1911, while Harreld was in New York, his mother received a message from John Hope, who was serving as president of the Atlanta Baptist College (now known as Morehouse College). President Hope, the first Black president of Morehouse, invited Harreld to move to Atlanta to head the music department at ABC. Harreld accepted the offer, moved to Atlanta and took charge of the Glee Club and Orchestra, which consisted of about twelve vocalists with five or six instrumentalists.⁴² In addition to his duties at Morehouse, he established a private string and piano studio on Chestnut Street within a few years of his tenure as music director. During the summer of 1914, Harreld studied at the Stern Conservatory in Berlin, Germany, under the tutelage of Siegfried Eberhardt until he and his wife were forced to flee to London after the outbreak of World War I.⁴³



Figure 1: Kemper Harreld and the Morehouse Orchestra ca. 1923, Sale Hall Chapel

By 1923, Professor Harreld grew the Morehouse Orchestra to 35 instrumentalists and the Glee Club to 40 voices.⁴⁴

⁴² Jeffrey P. Greene, "Kemper Harreld," *National Jazz Archive*, Storyville 124 0011, 2013, <https://archive.nationaljazzarchive.co.uk/archive/journals/storyville/storyville-124/53520>.

⁴³ Greene and Harreld-Love, "Reminiscences of Times Past," 181-184.

⁴⁴ Morehouse College, *The Torch Yearbook 1923* (Atlanta, GA, 1923), <http://digitalcommons.auctr.edu/mcyearbooks/1/>.



Figure 2: Herralld and the Glee Club, date unknown

In 1927, he served as dual chairman of the music departments of Spelman and Morehouse Colleges and later organized the Morehouse-Spelman Chorus and Symphony Orchestra. He also formed a city-wide chorus of 300 voices made up of choirs from 28 churches in Atlanta. One of his best efforts was a benefit concert to support African American education in Atlanta. For this event, he organized the choral and orchestral forces of six colleges in Atlanta: Atlanta University, Morris Brown University, Clark University, Morehouse College, Spelman Seminary, and Gammon Theological Seminary. There were over 400 in the chorus accompanied by a large orchestra. This event was presented to an audience of about 5,000 attendees.⁴⁵

Professor Harreld thrived as a musician, choral director, orchestral conductor, and music administrator of two colleges simultaneously, became president of the National Association of Negro Musicians (1937-1939), and had a private studio teaching throughout Atlanta. He made a significant impact on Black music and influenced aspiring African American music students who became successful in their own right. In addition to numerous appearances with the Morehouse

⁴⁵ Richardson, "Kemper Harreld."

Quartet, some of Harreld's acclaimed students included Fletcher Henderson, Alex Jackson, Willis Lawrence James, Edmond Jenkins, Babatunde Olatunji, and Wendell Whalum, among others. He produced two violin solo recordings with Swan Records titled *Sewanee River* and *Souvenir*.

**INTERCOLLEGIATE
BENEFIT CONCERT**

COMBINED CHORAL AND ORCHESTRAL TALENT
OF
SPELMAN SEMINARY, GAMMON THEOLOGICAL SEMINARY, MORE-
HOUSE COLLEGE, CLARK UNIVERSITY, ATLANTA UNIVERSITY,
MORRIS BROWN UNIVERSITY.

KEMPER HARRELD, Director.

ASSOCIATE DIRECTORS:
MRS. WM. SLADE
MRS. WILLIE F. MCKINNEY
MRS. SADIE MACARTHUR
MISS MAUDE EVA COX

SOLOISTS:
MARIE PEEKE-JOHNSON, *Soprano*
GEORGE LEON JOHNSON, *Tenor*
T. THEODORE TAYLOR, *Pianist*

CHORUS of 400 Voices
ORCHESTRA of 40 Pieces

AUDITORIUM-ARMORY
FRIDAY EVENING. MARCH 25TH
8 O'CLOCK

ADMISSION, 25, 50 AND 75 CENTS—BOX SEATS, \$1.00

Figure 3: Benefit Concert Advertisement Directed by Harreld, 1934

Professor Harreld, nicknamed, “Gluck,” retired from Morehouse in 1953. He and his wife, Claudia White Harreld (who taught German and classics at Morehouse), moved to Detroit, Michigan post retirement. They had one child, Josephine Eleanor Harreld-Love, who became an accomplished concert pianist. Professor Harreld was honored and remembered in Sale Hall, the

chapel at Morehouse College, in 1971. This memorial service included performances of a string quartet, organ preludes, a hymn, and selections performed by the Glee Club. (See Figure 9)

Musical Influences

In addition to his primary studies in string performance, Harreld appreciated both instrumental and vocal music in classical and popular genres.⁴⁶ His daughter, Josephine Harreld Love, described her father's musical taste as broad and eclectic. She explained, "He loved Bach, Beethoven, Brahms, and Chopin, and at the same time the lighter classics of composers like Will Marion Cook and J. Rosamond Johnson."⁴⁷

While in Atlanta, Harreld's musical influences cultivated through his affiliations with local churches within the Atlanta University community. Even though Harreld was initially accustomed to the Presbyterian and Methodist styles of worship, Morehouse is most accustomed to the principles and practices of the Baptist denomination particularly with congregational singing. As a result, Harreld promoted a diverse repertoire of hymns, varied with anthems, and spiritual songs throughout the Atlanta University Center, the Atlanta community, and beyond. When he was not obligated to facilitate the weekly Vesper services at Spelman, he and his family often attended the Historic Friendship Baptist Church in Atlanta.

In addition to the collegiate repertory he led with choral groups at Morehouse and Spelman, Harreld later encouraged the preservation of folk music. He enjoyed listening to the blues sung by popular artists such as the Smith Family (Mamie, Bessie, Trixie, and Laura) and Sir Harry Lauder, a Scottish vaudeville singer. Labor or "work" songs, along with various idioms of American folksongs, both sacred and secular, were also musical influences. He would often program folksongs and spiritual arrangements of Hall Johnson, William Dawson, Harry T.

⁴⁶ Greene and Harreld-Love, "Reminiscences of Times Past," 192-195.

⁴⁷ Ibid.

Burleigh, R. Nathaniel Dett, and Willis Lawrence James for his collegiate choirs, community choirs, soloists, and vocal quartets. He often drove to rural black churches to experience and listen to choral groups and congregations singing in the style and legacy of “shape-note” singing, where the tenor would take lead while other voices sang an obbligato similar to medieval polyphony.⁴⁸

This experience further developed his philosophy and performance style of congregational and collegiate singing, which were incorporated into Vesper services at Spelman. Other musical influences came from his personal affinity for professional groups such as the radio broadcast of Wings Over Jordan Choir, a professional male quartet called the Southernaires, Samuel Coleridge-Taylor, the English Singers, the Russian Cossack men’s choruses, Australian composer and pianist Percy Grainger and Norwegian composer Edvard Grieg. While Harreld promoted an international reputation for himself and his students, his primary obligation was to the legacy of the Morehouse College Glee Club.

Select Repertoire Performed during his Tenure

Mr. Harreld served as director of the Glee Club for forty-two years. In addition to annual on-campus events such as opening convocations, Founder’s Day programs, the Spelman-Morehouse Christmas Concerts (since 1925), and spring concerts, he established a reputation of acclaimed performances throughout Atlanta and beyond. In 1932, in Warm Springs, Georgia, the Morehouse College Quartet sang for President Franklin D. Roosevelt.

The performance literature programmed under Harreld’s direction often consisted of instrumental works, solos, quartets, part-songs, and folksongs. For this study, I have selected

⁴⁸ Harry Eskew and James C. Downey, *Shape-Note Hymnody* (Oxford University Press, 2001), <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025584>.

repertoire that demonstrates a brief overview of what audiences experienced under Harreld's direction. These analyses will focus on five broad areas: Source, Style, Structure, Sounds (including meter, tempo, rhythm, articulations) and overall meaning. The following selections will be analyzed: *Brothers, Sing On!*, a Norwegian part-song originally written by Edvard Grieg and arranged by Howard D. McKinney, the unaccompanied anthem *Listen to the Lambs* written by R. Nathaniel Dett, and *The Righteous Shall Be in Everlasting Remembrance* written by Russian composer Paul Chesnokov.

Brothers, Sing On! is performed often by international collegiate and professional male choruses. The source, *Sängerhilsen*, was composed in 1883 by Edvard Grieg, setting the poem by Sigvald Skavlan, using the English translation was by Herbert Dalmus. In 1935, it was edited and arranged by Howard D. McKinney and published through J. Fischer & Bros. *Brothers, Sing On!*, is performed unaccompanied in a homophonic, lively march style. This brisk part-song is in strophic form, harmonized in the key of A Major. It begins in unison at (A-4) marked forte with accented syllabic stress throughout each verse.

After listening to several Morehouse recordings and YouTube postings, the average speed of the quarter note is approximately 120 beats per minute. The vocal range is from A-3 to A-5 with blocked diatonic harmonies. This part-song is attainable and appropriate for advanced level male voices. There are 3 verses in strophic form equally phrased with 16 measures each. The first eight measures (A Section) are marked forte. It shifts to Section B at a dynamic level of piano with the text "care and sorrow" and ends each verse slowly increasing to a dynamic level of *fortissimo*.

Brothers, Sing On!

(A Choral Salutation)

Words after the Swedish original
by HERBERT DALMAS
(Sole use granted)

Music by
EDVARD GRIEG
Arranged and edited by
HOWARD D. McKINNEY

Allegro maestoso e marcato

Tenor I
Come and let our swell-ing song Mount like the whirl-ing wind,

Tenor II
Come and let our swell-ing song Mount like the whirl-ing wind,

Bass I
Come and let our swell-ing song Mount like the whirl-ing wind,

Bass II
Come and let our swell-ing song Mount like the whirl-ing wind,

Piano
For rehearsal only

As it meets our sing-ing throng, So blithe of heart and mind. Care and sor-row

As it meets our sing-ing throng, So blithe of heart and mind. Care and sor-row

Figure 4: Brothers, Sing On Score, p.1

BROTHERS SING ON!

Music by EDVARD GRIEG Words after the Swedish Original by HERBERT DALMAS Arranged and Edited by HOWARD D. McKINNEY

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However, for variety, verse two begins at a *mezzo piano* dynamic level, and the last measure of verse three ends with an authentic cadence (tenors on a high A) with all voices at a triple *forte*

dynamic level. This Norwegian folksong has become a gem to many collegiate male choirs. Exemplifying true brotherly spirit, it's an energetic greeting song that can serve as a concert opener. The Morehouse Glee Club has been singing it as an opener for over 50 years.

The next music example, *Listen to the Lambs*, is composed by R. Nathaniel Dett. Robert Nathaniel Dett (1882-1943) was a black nationalist composer, educator, conductor, pianist, and poet influential in bringing black music to a wider audience. Both he and Harreld were influenced by Percy Grainger who had established a continued professional friendship with Dett. Grainger's high regard for Dett's music has been well documented in personal correspondence and performance programs.⁴⁹ *Listen to the Lambs* is subtitled as "A Religious Characteristic in the Form of an Unaccompanied Anthem." Originally scored and published by G. Schirmer in 1914 for an eight-part mixed chorus with a soprano solo, *Listen to the Lambs* is one of Dett's most famous songs for choir. It was further performed at national choral conferences and published in music history anthologies and collections.⁵⁰ The version for male voices, with tenor solo, was published in 1930.

The style has various characteristic idioms that pertain to the African-American spiritual and folksong. Some of these characteristics include the call and response, biblical references, tonal shifts from minor to major to minor, tempo shifts of *andante*, *piu meno messo*, and *rubato*, strong syllabic accents, and several dynamic shifts that appear throughout. Morehouse Glee's Club's 1978 recording is conducted by Harreld's student conductor, Wendell Whalum. The overall structure consists of 106 measures, which are divided into an AB (c transitional passage) A' form and begins in slow common meter.

⁴⁹ Anne Key Simpson, "Dett's Professors, Students, and Other Associates," in *Follow Me: The Life and Music of R. Nathaniel Dett* (Metuchen, New Jersey: The Scarecrow Press, Inc, 1993), 269–88.

⁵⁰ R. Nathaniel Dett, *Listen to the Lambs* (New York: G. Schirmer, 1914).

Listen to the Lambs
A Religious Characteristic in the Form of an Unaccompanied
ANTHEM
For Four-Part Chorus of Men's Voices
With Tenor Solo

R. Nathaniel Dett

FIGURE 5: LISTEN TO THE LAMBS By R. Nathaniel Dett Copyright © 1930

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Section A, measures 1-30, begins in key of D minor using call and response musical traits

between inner voices and the outer voices. The voices alternate between the texts, “Listen to the Lamb” and “All are Crying.” This simple, soft and relatively slow opening sets the mood for a prayerful plea. After the first cadential subsection at measure 12, Dett builds tension using the upper voices to sustain “Lambs” three times while the lower voices continue the call and response. Then at measure 18, homophony appears for the first time with the text of “*All are*

Crying.” This passage helps build harmonic momentum to the high A5 by the first tenors at measure 21. This climax is followed by an abrupt interjection by the second tenors of a leading tone followed by a decrescendo ending with a cadential D minor harmony at measure 22. The ending of Section A is led by the basses (C-natural), followed by chromatic and augmented sixth harmonies. Section A then shifts in velocity and ends in unison *pianissimo* on D with text, “All a-crying!”

Section B (measure 31) demonstrates two characteristics of the spiritual: the use of call-and-response and text painting. The tenor soloist sings the text, “He shall feed his flock,” during which time the tonality shifts from D minor to the relative key of F Major. This solo is answered by the full chorus at measure 39 using the same text. Section B ends the passage through a V7 cadential passage in F Major. Between measures 47-54, Dett creates a static homophonic *marcato* passage emphasizing the text. The opening of the B section returns moving to unison F at measure 63. Between measures 64-76, we hear a gradual descending shift in dynamic and harmonic velocity using upper voices and the baritones augmenting text, “in his bosom,” while the second tenors and basses create an ostinato effect in diminution. The sustaining pitches resonates the follow harmonies: F Major-Minor 7 (m.64), Bb Major (m.66), G Diminished (m. 68), F Major (m.70), G Major (m.72), and G Diminished (m.74). This descending progression moves through a *decrescendo* passage of 12 measures where all voices end with text, “Lambs” in the key of F major.

Measures 77-84 serve as a transitional bridge with a reflective command pleading for the “lambs” to “Ah Listen!” The composer has also given performance notes here, which the Morehouse Glee Club effectively demonstrates in the recording by prolonging the “n” of the last

syllable of “listen” into a hummed tone.⁵¹ Further, this section shifts to duple meter pulsated using triplets, figures and a fermata throughout each voice part. This effect begins with the baritones followed by tenors and basses, ending with inner voices clearly tonicizing A Major. This passage changes in velocity and creates a major dominant harmony, which returns to the opening theme.

As expected in ABA’ form, when the opening theme returns, it is modified yet still using the initial tempo. Then, after the first six measures and fermata, the coda begins at measure 91. The upper three voices are reciting “All A-Crying” in a slow dotted quarter, eighth-note passage, while the basses create a running effect of moving eighth notes with text, “Listen to the lambs a-crying.” This *marcato e piu mosso* passage builds to measure 93 with first tenors on the high A. The first tenor then propel the piece toward the cadential passage at measure 93, singing a high A followed by descending pitches in whole notes. During this cadential passage, the lower voices create tension using stressed and unstressed harmonies. The velocity gradually slows down to D minor chord at measure 101 before the final *piano* unison proclamation on D.

The overall message of Dett’s anthem *Listen to the Lambs* reveals double entendre/meaning using text painting which is often used within the traits of the African American Negro spiritual and folksong. The text painting through harmonic rhythms, velocity shifts, major-minor shifts, syllabic stress and biblical reference all supports characteristics, meaning and interpretations of the spiritual and work songs. These were typical nuances in choral music, particularly choirs at historically black colleges and universities in the South. *Listen to the Lambs* has been a special staple to the Morehouse Glee Club’s legacy and performance practice. Harreld promoted folk songs, spirituals, anthems, and certainly classical

⁵¹ R. Nathaniel Dett, *Listen to the Lambs* (New York: G. Schirmer, 1914), p.7.

European choral standard literature. He was credited as being one of the first choral conductors to promote European classical repertoire to male choirs in American colleges and universities.⁵²

The next musical example is one in a set of *10 Russian Communion Hymns* (Koinonika), *Op.25, No.2* written by composer and conductor, Pavel Grigorievich Chesnokov (Tshesnokoff) (1877-1944). The manuscript title, *в память вечную* is translated, *The Righteous Shall Be in Everlasting Remembrance*, based on Psalm 116:6-7.

Въ память вѣчную.
Причастенъ.

П. ЧЕСНОВЪ. Оп. 25. № 2.

Медленно. (♩ =) Пѣвуче.

ДИСКАНТЪ. *pp* Въ па - мять

АЛТЪ. Въ па - мять вѣч - ну - ю бу - деть пра - вед - никъ,

ТЕНОРЪ. Въ па - мять вѣч - ну - ю бу - деть пра - вед - никъ,

БАСЪ. Въ па - мять вѣч - ну - ю бу - деть пра - вед - никъ,

Piano. *pp*

Figure 6: Chesnokov's manuscript of В память вечную (The Righteous)

Each hymn is sung proper to a certain day of the week or special feast day. During the Orthodox Divine Liturgy, the Communion Hymn is sung as the clergy partakes of the Holy Sacraments

⁵² David E. Morrow, "The Choral Music of Wendel Whalum" (Dissertations. & Thesis, University of Cincinnati, 1995), 27-30.

immediately before the communion of the faithful. *The Righteous Shall Be in Everlasting* is the Communion Hymn appointed for Tuesdays, the day of each week commemorating St. John the Baptist and other saints throughout the liturgical year.⁵³ Wendell Whalum later transcribed this communion hymn in the key of D Major supporting appropriate vocal ranges for collegiate level men choruses.

for the Morehouse College Glee Club

The righteous shall be in everlasting remembrance.
TWO'S VOICES (UNACCOMPANIED)

P. Tschernokoff 2
arr. by
M. Lindsay Norden
Male arr. by Wendell Whalum

Moderato

pp

The right - eous shall be in ev - er - last - ing re -

(Prominent)

pp The right - eous shall be in ev - er - last - ing re -

15

The right - eous shall be in ev - er - last - ing re -

pp (Rehearsal only)

5

He shall not be a - fraid of an - y e - vil re -

mem - brance. He shall not be a - fraid of an - y e - vil re -

mem - brance. He shall not be a - fraid of an - y e - vil re -

mem - brance. He shall not be a - fraid of an - y e - vil re -

Figure 7: Whalum's manuscript of *The Righteous Shall Be in Everlasting Remembrance*, p.1

Currently in Manuscript form. Morehouse College Music Library
Granted permission by David E. Morrow, Director of Morehouse College Glee Club

⁵³ Vladimir Morosan, "Paval Chesnokav's Communion Hymns Op. 25, No.2," November 19, 2018.

The style is predominantly homophonic with brief polyphony sustained throughout. Starting with a pick-up quarter note value, the hymn begins in a moderately slow sustained tempo with all voices except the first tenors. The first four measures consist of text, “the righteous shall be in everlasting remembrance.”

At measure 5, the first tenors enter on beat with text, “He shall not be afraid.” Their melodic contour begins on the dominant and builds tension by ascending stepwise from A3-B-C#-D-E4. This ascension also changes the dynamics end with lowers, creating A Major triad at measure 7. Phrase two ends at measure 10 with text, “afraid of any evil report.”

Between measures 10-16, Chesnokov uses a common trait of early chants and creates polytextual polyphony between the basses and the upper voices. This bass passage appears similar to the role of the *cantus firmus* in early middle and renaissance vocal music.

A harmonic shift occurs at measure 16. It uses the borrowed triad built on Major flat VI that follows tenor’s eight note passage of text “afraid of any evil.” This text painting of “evil” happens twice ending measures 18 and 21 with a D minor resolution. This is followed by the brief transitional passage using secondary dominant of A major and cadencing on the dominant of D major at measure 23. The inner voices lead, and the outer voices follow.

Similar to Chesnokov’s familiar Chant, No.5 (Salvation is Created), the opening theme, starting at measure 24, returns using the text “Alleluia” in three phrases. The first phrase of this sections ends with a half cadence preceded by ii-I 6/4 at measure 28. Then, in a slower rhythm led by first tenors, the second phrase shifts to the tonality of F Sharp Major cadencing at measure 32. Finally, led by the second tenors’ (F#-G-A) chant-like motive, the homophony of the other voices ends with a perfect cadence. This cadence also features basses doubling at D3 of the

major triad. These three phrases, written in the lower male vocal register, demonstrates salient characteristics of Pre-Revolution Russian choral music.

During his tenure, Harreld's performances with the Glee Club started a legacy that will carry for generations to come. Under his direction, the Glee Club received rave reviews throughout Atlanta and beyond. During his tenure, Harreld helped thousands of music students excel in music, both as instrumentalists and vocalists, in classical, jazz, and popular music. To continue that tradition, Harreld inspired and had prepared his student director, Wendell P. Whalum, between 1948 and 1952 to assume the directorship of the Glee Club.

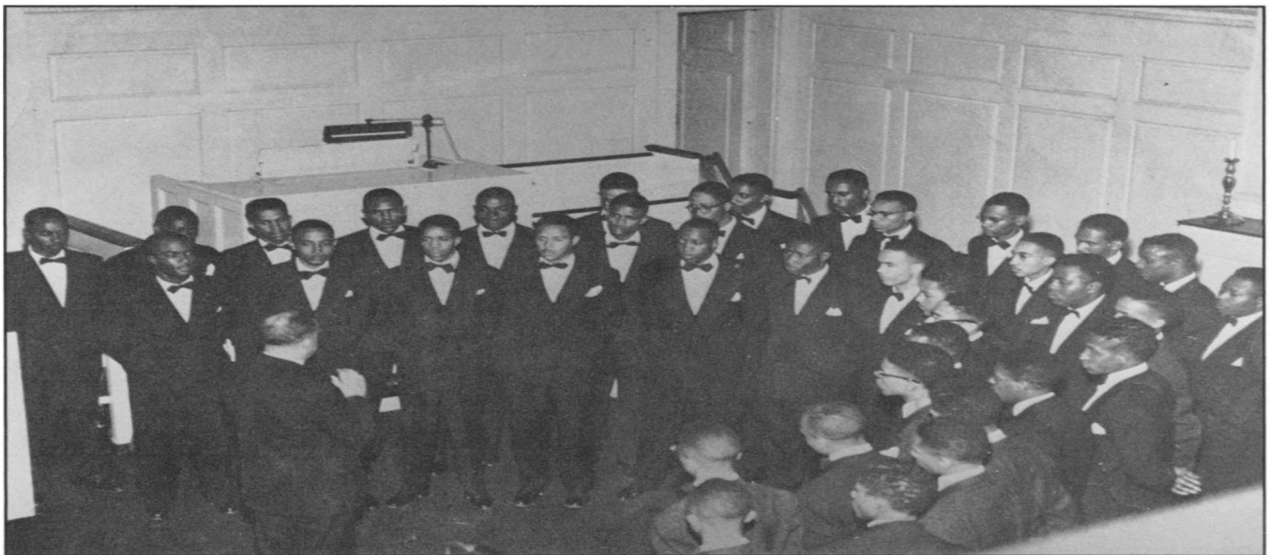



Figure 8: The Morehouse College Glee Club, ca. 1952

Funeral Services
for
Kemper Harrel
(1885-1971)

3:00 p.m., SATURDAY, FEBRUARY 27, 1971
SALE HALL CHAPEL
MOREHOUSE COLLEGE



HONORARY PALLBEARERS

The Boule
National Association of Negro Musicians
Omega Psi Phi Fraternity
Morehouse College
Spelman College
Atlanta University
President Emeritus Florence M. Read
President Emeritus Benjamin E. Mays
Maynard H. Jackson
B. F. Bullock
Claude B. Dansby
Thomas J. Curry
Albert W. Dent
William Grant Still

ACTIVE PALLBEARERS

The Morehouse College Glee Club
Weldon Jackson, '72, President
Melvin Watson, Jr., '72, Vice-President
Albert T. Smith, '71
Benjamin Woods, '71
Roland B. Grant, Jr., '73
Darwin White, '74

Figure 9: Funeral Program of Kemper Harrel


Presiding - William V. Guy, '57, College Chaplain	
THE MOREHOUSE COLLEGE HYMN	<i>J. O. B. Moseley, '29</i>
BENEDICTION	
RECESSIONAL	
For All the Saints	<i>R. Vaughan Williams</i>
	
PRELUDE	
A Solemn Melody	<i>Walford Davies</i>
Come Sweet Death	<i>Johann Sebastian Bach</i>
Before Thy Throne I Now Appear.	<i>Johann Sebastian Bach</i>
Wendell Whalum, '52, Organist	
PROCESSIONAL	
Motet—Verre Langues Nostros	<i>Antonio Lotti</i>
VIOLIN	
Concerto in A Minor, Movement II.	<i>Johann Sebastian Bach</i>
Clarence Render, '50, Violinist	
Professor of Music, Southern University	
Joyce F. Johnson, Accompanist	
Professor of Music, Spelman College	
INVOCATION	<i>Martin Luther King, Sr., '30</i>
SCRIPTURES	<i>Melvin Watson, '30</i>
THE MOREHOUSE COLLEGE GLEE CLUB	
Salvation Belongeth to Our God	<i>Paul Tschesnokov</i>
The Welsh Chorale.	<i>J. T. Reese</i>
TRIBUTES	
Frederick Hall, '21.	<i>Former Student</i>
B. R. Brazéal, '27	<i>Former Colleague</i>
Albert E. Manley	<i>President, Spelman College</i>
Hugh M. Gloster, '31.	<i>President, Morehouse College</i>
SOLO	
Fix Me Jesus.	<i>Robert Williams</i>
Robert Williams, '45, Tenor	
Professor of Music, Grambling College	

Figure 9: Funeral Program of Kemper Harreld (pg.2)

CHAPTER SIX: WENDELL PHILLIPS WHALUM, SR.



(1931-1987)
“Doc”

Under the tutelage of Wendell P. Whalum, Sr., the Morehouse College Glee Club gained both national and international recognition. Whalum inherited an impressive tradition that perpetuated performance excellence, discipline, culture, and community among its members. In addition to his role as the Glee Club director, he achieved excellence as a music educator, lecturer, organist, arranger, and a composer of choral music.

Wendell Phillips Whalum was born into a musical family, September 4, 1931, in Memphis, Tennessee. He was the third of five children, a family of four boys and one girl. His father, H. David Whalum, founded an insurance company and served as a soloist in the church choir and as band director at Campbell College (now Jackson State University) in Jackson, Mississippi.

His mother, Thelma Whalum, was a local piano teacher and an accomplished church organist. When Wendell was fifteen, his father was killed in an auto accident while traveling from Chicago. Wendell attended Booker T. Washington High School where he was an accompanist for the Jazz Band, the Glee Club, and played trombone in the marching band. At his

high school's graduation in 1948, he directed the Glee Club and played the organ at the old Ellis Auditorium in Memphis. Historians speculate he was probably the first black musician to play it.⁵⁴ Before departing for college, Whalum also served as the organist and choir director for one Baptist and two African Methodist Episcopal churches in Memphis.

Whalum followed his older brother, Harold, to Morehouse College in the fall of 1948. While at Morehouse they were both members of the Glee Club and the Morehouse College Quartet. Wendell, inspired and influenced by the educational and musical guidance of Harreld, became a music major, sang second tenor, and served as student director and accompanist of the Glee Club, playing both piano and organ. When Mr. Harreld was faced with estate business due to his Wife's passing, Wendell was given the opportunity to lead the Morehouse Glee Club on tour as student director in 1952. Alumni today still reminisce that the tour was a great success.

Wendell Phillips Whalum, Sr. graduated from Morehouse in 1952 and completed the Master of Arts degree in Music Education at Columbia University in 1953. That same academic year, upon Harreld's retirement, Whalum was asked to join the faculty at Morehouse College and became the second director of the Glee Club. While a faculty member, he taught all the music courses (theory, history, voice, piano, and organ) for the majors and general student body. He was also director of the marching band, the orchestra, and served as choir director/organist at four churches: Providence Baptist (while a student), Allen Temple A.M.E., historic Ebenezer Baptist, and historic Friendship Baptist Church.⁵⁵ Whalum completed the Ph.D. degree in Musicology with an emphasis in Choral Literature at the University of Iowa in 1965 and that

⁵⁴ Morrow, "The Choral Music of Wendel Whalum," 7-8.

⁵⁵ Morrow, 14-15.

same year was appointed chairman of Morehouse College's Music Department. Whalum would go on to develop an accomplished music faculty.

Under Whalum's leadership, the Morehouse College Glee received outstanding recognition in the United States and beyond.



Figure 10: MCGC photo ca.1979

Some of their acclaimed appearances included singing with Robert Shaw and the Atlanta Symphony Orchestra (ASO) numerous major choral orchestral works and the annual Christmas Concerts (1967-present); performing Cherubini's *Requiem in D* and Brahms's *Alto Rhapsody* with the ASO for Morehouse's Centennial Concert (1967 and 2001 under Morrow's tutelage); singing at the second funeral service of Martin Luther King, Jr. held on the campus of Morehouse College (1968), the Second Annual International Choral Festival (at Lincoln Center, 1969), premiering Scott Joplin's opera *Treemonisha* at the Atlanta Memorial Arts Center (1972), the Africa Tour of five countries selected by US State Department (1972), the inauguration ceremony for President Jimmy Carter (1977), three world premiere works of T. J. Anderson, Billy Taylor, and Frederick Tillis with the ASO (1982, 1984, 1985), and other local and domestic

concerts, tours, and campus events.⁵⁶ The Morehouse Glee Club developed a distinct reputation that demanded artistic performance par excellence.

Whalum continued to promote scholarship through his professional endeavors as a lecturer, arranger, organist, and choir director. Between his personal professional schedule and glee club performances he eventually hired faculty that would alleviate some of his teaching duties. In the fall of 1981, his protégé and student conductor, David Morrow, joined the faculty and served as assistant conductor of the Glee Club. Whalum influenced several students many of whom were Glee Club alumni. Some of his notable composition and organ students include: Uzee Brown '72 (current chair of Morehouse College's Music Department), Barrington Brooks, '80 (former conductor of Talladega Choir) and James Abbington, '83 (current Emory Univ. professor and executive editor of the African American Church Music Series by GIA).

Musical Influences

Wendell Whalum was born into a musical family. His musical abilities were discovered at an early age. His mother and his mother's friend were his first piano and organ teachers. He and his three brothers formed the Whalum Brothers Quartet as home and local entertainers. They often served as the "special music men's ensemble" wherever their father had been invited as guest speaker. Later, Wendell and his mother formed and were co-directors of the Whalum Memorial Chorus, made up of workers from his father's insurance business. When he graduated from high school, Wendell had cultivated a strong musical background in the styles of gospel, blues, jazz and African-American church music, through directing choirs, playing the organ, and singing.⁵⁷

⁵⁶ Robert Shaw, Director, "*Spirituals*, a Cantata by Anderson, *Peaceful Warrior* by Taylor and *In the Spirit and the Flesh* by Tillis," 1982-1985.

⁵⁷ Morrow, 27-28.

While a student at Morehouse, Whalum became Harreld's protégé and continued to gained both outstanding academic and performance recognition. After he joined as faculty and became the Glee Club's Director, it is noted that he often quoted Harreld in his classes and rehearsals. Whalum was certainly influenced and inspired by Harreld's legacy. Thus, Whalum accepted the charge of directing the group.

While at Columbia University, Whalum studied organ with Seth Bingham. During his studies at the University of Iowa he was greatly influenced by Professor Gerhard Krapf and Herald Stark. Professor Krapf, who described Whalum as a "finished musician" in playing the organ, also realized Whalum was a fast learner. Whalum progressed immensely as a proficient scholar in the areas of musicology with special studies pertaining to Baroque performance practices.⁵⁸

Another musical influence was Willis Lawrence James (1900-1966), Morehouse graduate, class of 1923. Willis James achieved recognition as a composer, musicologist, folklorist, choral director, and authority on American music and Afro-American music, blues, and jazz.⁵⁹ At the end of Harreld's retirement, in 1955, James initially assumed the position of director of music at both Morehouse and Spelman. He arranged, composed, and published collections of spirituals and literature for mixed voices, women's voices, and art songs. Professor James also encouraged and mastered the art and skill of transcribing authentic field singing experiences. Being a student and chorister under James' tenure as professor and choral director, Whalum shared this interest and skill and later expanded James' research.⁶⁰ Later, after the

⁵⁸ Ibid.

⁵⁹ Rebecca T. Cureau, "Black Folklore, Musicology, and Willis Laurence James," *Negro History Bulletin* 43, no. 1 (1980), 16–20.

⁶⁰ Wendell Phillips Whalum, *Afro-American Folk Songs* (Atlanta: Atlanta University, 1970).

music departments decided to split, Professor James continued as the music director at Spelman College while Whalum assumed the position at music director at Morehouse.

In 1967 Robert Shaw became the music director of the ASO and Chorus. Critics questioned his decision for leaving Ohio to come to the South. In the article “Many Voices of Robert Shaw,” he explains his musical reason, which allowed him the opportunity to build his own orchestra in a growing community with an appetite for cultural enhancement. However, for social and human reasons, he would be in the presence of his “heroes”: Ralph McGill, editor of the Atlanta Constitution, Martin Luther King Jr., and one who became a dear friend, Wendell Whalum. Shaw valued Whalum’s leadership at Morehouse, but also advocated for his expertise and scholarship as “the custodian of the black spiritual tradition in the United States.”⁶¹ This relationship led to many commissioned works, acclaimed national and international recognition for Morehouse and the Morehouse College Glee Club. The ASO and Morehouse College Glee Club continues this legacy today.

⁶¹ Kiki Wilson and Martin Goldsmith, “Stars Shine Celebrates the Many Voices of Robert Shaw,” *American Choral Directors Association*, The Choral Journal, 55, no. No. 4 (November 2014), 8–15.

YOEL LEVI, Music Director

The Livingston Foundation presents
CHRISTMAS WITH ROBERT SHAW
Wednesday, Thursday, Friday, December 5, 6, 7, 1990, 8:00 PM
Saturday, December 8, 1990, 2:00 & 8:00 PM
ROBERT SHAW, Conductor
ATLANTA SYMPHONY ORCHESTRA CHORUS
MORHOUSE COLLEGE GLEE CLUB, David Morrow, Director
YOUNG SINGERS OF CALLANWOLDE, Stephen Ortlip, Director

I.

"O Come, O Come, Emanuel" Arr. Parker
Handel
"Comfort Ye, My People" from *Messiah*
OLIVER SUEING, Tenor
"And the Glory of the Lord" from *Messiah*
Handel
"Gloria in excelsis" from *Gloria*
Vivaldi
"Eia in terra pax" from *Gloria*
Vivaldi
**"The First Nowell" Arr. Willocks

II.

"Angels We Have Heard on High" Arr. Ortlip
The Carol of the Birds Arr. Shaw-Parker
DONNA CARTER, Soprano
First Movement (Allegro non troppo) from "Winter"
of *The Four Seasons* Vivaldi
CECYLIA ARZEWSKI, Violin
"Lo, How a Rose E'er Blooming"
Praetorius
"There Is a Rose in Flower" Brahms-Leinsdorf
"Mary Had a Baby" Arr. Whalum
OLIVER SUEING, Tenor
"Dormi, Jesu" Arr. Parker
"Sweet Was the Song" Wetzler
"Away in a Manger" Arr. Parker
"March of the Kings" Arr. Shaw-Parker
"Farandole" from *L'Arlesienne*: Suite No. 2 Bizet
"Here, 'Mid the Ass and Oxen Mild" Arr. Shaw
"So Blest a Sight" Arr. Parker
DONNA CARTER, Soprano
"Bogoroditse Devo" ("Virgin Mother of God")
from *Vespers* Rachmaninov
"Betelehemu" ("Bethlehem") Olaturji-Whalum
"Masters in this Hall" Arr. Parker

III.

March from *The Nutcracker* Tchaikovsky
"Dance of the Sugar Plum Fairy" from *The Nutcracker* Tchaikovsky
"Fum, Fum, Fum" Arr. Parker

IV.	
"What Child Is This?"	Arr. Bennett
"This Little Babe" from <i>Ceremony of Carols</i>	Written
"Coventry Carol"	Arr. Shaffer
"The Shepherds' Farewell to the Holy Family" from <i>L'Enfance du Christ</i>	Berlizio
"Donna nobis pacem" from <i>Mass in B Minor</i>	Bach
*"Adeste, fideles!"	Arr. Parker

*The audience is invited to join in singing these selections. Words are printed on the following page.

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Atlanta Journal - Constitution

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Wendell Whalum's musical interests, came from his family, secondary education, and local churches in Memphis prior to college. His musical influences at Morehouse, within the Atlanta community, at Columbia University, and the University of Iowa expanded his expertise and scholarship. Whalum's accomplishments as a musicologist, lecturer, composer, organist, and choral conductor continued to cultivate the acclaimed performance traditions of the Morehouse College Glee Club.

Whalum's entire choral compositional output includes fifty-two pieces for male voices that were more than likely written for the Glee Club's concerts and/or special events. Using literature from all stylistic periods, only three choral selections for men's voices transcribed or arranged by Wendell Whalum will be discussed. The first music example is from J.S. Bach's motet, *Singet dem Herrn ein neues Lied, BWV 225*. This motet, originally scored for double-

choir mixed choir, ends with a four-part fugue entitled *Alles was Odem hat* (All that have voice, praise the Lord).⁶² The original key is B-flat Major. However, Whalum transcribes and transposes this final section to A-flat Major. He arranges the fugue for four-part male voices and entitles it *All Breathing Life, Sing and Praise Ye the Lord*. Currently, *All Breathing Life* for men's voices exists only as a manuscript owned by Morehouse College Choral Series.

ALL BREATHING LIFE, SING AND PRAISE YE THE LORD
FINALE FROM THE MOTET "SING YE TO THE LORD"
FOR FOUR-PART CHORUS OF MEN'S VOICES
ARRANGED BY WENDALL WHALUM - Johann Sebastian Bach

PROPERTY OF
THE MOREHOUSE COLLEGE GLEE CLUB
ATLANTA, GEORGIA

TENOR I Allegro vivace

TENOR II

BASS I

BASS II

piano (FOR REHEARSAL ONLY)

BREATHING

LIFE, SING AND PRAISE YE THE LORD

Figure 12: Whalum's Manuscript of All Breathing Life, p.1

Used by permission of David Morrow, Director of Morehouse College Glee Club

The overall structure consists of three sections: The exposition (mm.1-32), The development (mm. 32-100), and ends with a closing section (mm. 100-112). Marked as *Allegro Vivace* in triple meter, the lively opening theme, measures 1-8, begins with the basses on the dominant of A-flat Major. The subject with a real answer, passes to the second tenors in the

⁶² Jonathan D. Green, *A Conductor's Guide to the Choral-Orchestral Works of J.S. Bach* (Scarecrow Press, Inc., 2000).

tonic, while basses expose the countersubject. The following themes are passed to the baritones (m.16) and the tenors (m.24), ending the Exposition on the dominant at measure 31, beat one.

The development section divides into six contrapuntal subsections. These subsections consist of paired polyphonic lines supported by contrapuntal fragments of the opening theme. The fragments or versions of the theme often shift between close related keys within one voice. There are also fragments of the countersubject throughout. In each subsection, Bach uses the opening theme between each voice tonicizing in closed related keys.

In the first subsection, measures 32-48, the first tenors and baritones are paired, while the basses are silent until measure 37, where they begin the theme starting on A-flat. This section ends with a perfect authentic cadence at measure 48 in the key of E-flat. In the next subsection, both the second tenors and baritones begin the theme, but it's only continued by the second tenors and moves to the tonality of F-minor at measure 59. The first tenors immediately take the theme in the key of F-minor, and Whalum creates another perfect authentic cadence at measure 67 in the key of B-flat minor. However, the modulated B-flat minor theme begins in measure 65 voiced in the baritones.

The next subsection, measures 67-77, includes a pedal tone technique (m.73-75) sustained on F3 by the baritones. This typical fugal character of J.S. Bach foreshadows the perfect authentic cadence at measure 77 to the key of F-minor. After measure 77, second tenors and baritones pair fragments of the theme while the basses' polytextual motive help drive the Ab seventh harmony. The tenors are silent until m. 81 and sing the theme starting on A-flat. This passage is supported by counterpoint within the lower voices. Further, Whalum uses this contrapuntal moment as a pre-dominant function that supports the perfect authentic cadence to the key of D-flat Major at measure 89. However, between measures 89-100, the melodic contour

descends. This descent, or “contrapuntal link,” pairs with the first and second tenors (m.89), followed by the baritones and basses at measure 90. Measures 90-100 serve as the link which helps returns to the opening theme. Here at the end of the Development, an authentic cadence serves as closer and a pre-dominant link returning to the overall key. Then the Finale moves into the Closing and Final subsection.

The closing section only consists of eleven measures. It’s brief, yet still uniquely composed. Whalum begins the theme, like the opening, with basses on E-flat. However, the baritones and second tenors are given contrapuntal passages that complement support the theme while the first tenors carry the E-flat sustained pitch. Finally, the closing passage begins with the basses’ melismatic passage at measure 108. The upper voices present two brief homophonic motives on text, “Al-le-lu-ia” using the second “Al-le-lu-ia” to end with an authentic cadence in A-flat Major.

Whalum’s compositions for men’s voices range from one-page arrangements of spirituals to settings of African pieces to hymn anthems with organ accompaniment. (see Appendix C) Among other African pieces, the Glee Club’s most famous African piece is *Betelehemu*, a Nigerian Christmas carol that was taught for years in the oral tradition. Since 1965, it has been in the repertoire for returning glee club members and the student director to teach by rote to the freshmen. Currently, however, it has been published both for TTBB and mixed voices through Lawson-Gould, now Alfred Publications, Van Nuys, California. This African carol was introduced and later given to the Glee Club by another famous Morehouse alumnus, class of 1954 and Grammy-award-winning Nigerian drummer, Babatunde Olatunji (1927-2003). He did

not sing in the Glee Club, but was a music student of Harreld and a friend of Whalum and an affiliate to the Morehouse College Glee Club.⁶³

The next two spirituals are selected from Whalum's published collection of five negro spirituals entitled, *Oh Lord*. Written for four-part men's voices and a tenor soloist, *Oh Lord* was initially published by Lawson-Gould in 1984, now Alfred. Some of these arrangements were performed for Morehouse's most famous alumnus from the class of '48, Martin Luther King, Jr. At King's funeral at Morehouse, the glee club performed his favorite spiritual, *Balm in Gilead*, and two other spirituals, *Where Shall I Be*, No.4 and *I Got a New Name*, No.2. However, for the purpose of this study, only two of the unaccompanied spirituals from this collection, *I Got a New Name*, No.2 and *Git on Board*, No.5, will be evaluated.

In memory of Whalum's mother, *I Got a New Name* demonstrates the call-n-response characteristic led by the tenor soloist and filled in with harmonies led by the basses in the key of A-flat. However, at the director's discretion, the C pitch in the opening solo line can bend slightly in pitch for effect.

With three verses, this homophonic spiritual is expressed in tempo as *Moderato* in common time. However, for authentic performance practices, the spiritual should be felt in a strong pulse of two throughout, giving emphasis to beat one. In verse form, the harmonies are grouped in sets of about four measures. Measures 1-4 begins in the key A-flat Major, which progresses to the dominant-seventh in measures 5-6. The next two measures resolve and return to the

⁶³ Greene and Harreld-Love, "Reminiscences of Times Past," 198.

In memory of Thelma T. Whalum
2.I Got A New Name

3

Negro Spiritual
 Arranged by Wendell Whalum

Moderato

I — got a
 1. new name
 2. moth-er
 3. fa - ther

o - ver in Zi-on. I — got a

o - ver in Zi-on. I — got a

Well, 1. it's o - ver in Zi-on, 1. new name, I got a
 2. she's 2. moth-er.
 3. he's 3. fa - ther.

1. new name o - ver in Zi-on. I — got a new name
 2. moth-er moth-er
 3. fa - ther fa - ther

1. new name o - ver in Zi-on. I — got a new name
 2. moth-er moth-er
 3. fa - ther fa - ther

Well, 1. it's o - ver in Zi-on, new name, I got a new name. Well, 1. it's
 2. she's moth-er, fa - ther, moth-er, she's
 3. he's fa - ther, he's

o - ver in Zi-on. It's mine. it's mine. it's mine.
 She's She's She's
 He's He's He's

o - ver in Zi-on. It's mine. it's mine. it's mine. I de-clare it's mine.
 She's She's She's she's
 He's He's He's he's

o - ver in Zi-on. It's mine. it's mine. I de-clare it's mine.
 She's She's She's she's
 He's He's He's he's

Figure 13: OH LORD (FIVE NEGRO SPIRITUALS)

Arr. WENDELL WHALUM

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tonic at measure 8. Measures 9-12 tonicize the secondary dominant-seventh, which resolves to subdominant at measure 12. Led again by the basses, the last four measures end with the

common I 6/4-V7 cadential closing. Using rhythmic variety, at measure 15, Whalum adds a syncopated passage with text, “I declare it’s/she/he’s mine.”

In contrast, the next spiritual, *Git on Board, No.5*, is expressively notated to be very rhythmic and stylistically in common time. For an effective performance, the vocal ensemble must sense two features for musicality: the subdivision and the syncopated backbeats of two and four throughout. Using a refrain-verse form in C Major, Whalum begins the first refrain with nonsense syllables “Thum-thum-thum” in homophonic texture mimicking the sounds of freight or steamed train.

Very rhythmical

Thum thum thum thum thum thum thum thum thum thum thum thum

thum thum thum thum thum thum thum thum thum thum thum thum

thum thum thum ch-ka ch-ka ch-ka thum thum thum thum ch-ka ch-ka ch-ka ch-ka ch-ka ch-ka

thum thum thum thum thum thum thum thum thum thum thum thum

Figure 14: OH LORD (FIVE NEGRO SPIRITUALS)

Arr. WENDELL WHALUM

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After the first eight measures, the tenor soloist abruptly appears on E5 pitch with text “Oh...git on Board” while the vocal ensemble responds “board, little children.” This brief call-n-response technique appears between repeated measures 10-14. Then, two verses follow in the second refrain. Verse one reflects the anticipation of a train arriving, while verse two guarantees “All” can board “This” train. This spiritual was dedicated to one of Whalum’s composition protégés, Uzee Brown. Brown, an opera singer and composer, class of ’72, currently serves as the chairman of the Music Department at Morehouse College. He has numerous commissioned and compositional works, both published and manuscript, that are dedicated to the Morehouse College Glee Club for presidential inaugurations and special events held at Morehouse.

The overall juxtapositions of *I’ve Got A New Name, No.2* and *Git on Board, No.5* support numerous researchers about the salient features of the African-American spiritual experience of America’s brutal history of slavery. Even though they contrast in performance style, they both reflect on a heavenly place referencing biblical and theological interpretations. Through God’s proclamation, it is believed Christians will go to a place to be Re- “New”ed with restoration, liberation, and justice for all.



Figure 15: Whalum Conducting the MCGC, ca. early 1980s

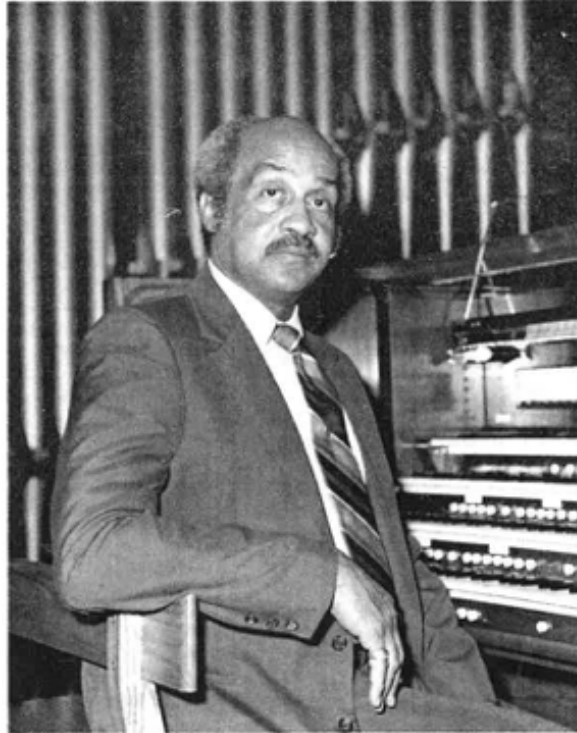
Dr. Wendell Philips Whalum wore many hats as a published scholar, lecturer, musicologist, organist, teacher, composer, and a learned, active and influential choral conductor. In the summer of 1987, he finished his teaching and conducting duties at the Annual Hampton

Ministers and Musicians Conference, held on the campus of Hampton University, Hampton, Virginia. His next appointment as guest organist at a local Baptist church was scheduled to Baltimore, Maryland. However, Whalum became ill and was rushed back to Atlanta, where he discovered he needed open-heart surgery. Tragically, Whalum died the morning of June 9, 1987, the day the surgery was to take place.⁶⁴

Before his death, he Whalum developed a music department filled with his own students: Calvin Bernard Grimes, '62, Uzee Brown, '72, and David Edward Morrow, '80.

⁶⁴ Morrow, "The Choral Music of Wendell Whalum," 25-26.

FUNERAL SERVICE
CELEBRATING THE LIFE
OF



WENDELL PHILLIPS WHALUM, SR.
1931 - 1987

11:00 A.M.
SATURDAY, JUNE 13, 1987

MARTIN LUTHER KING, JR. INTERNATIONAL CHAPEL
MOREHOUSE COLLEGE
ATLANTA, GEORGIA

Figure 16: Funeral Program of Wendell Phillips Whalum

ORDER OF SERVICE

*Dr. William V. Guy, '57, Presiding
Pastor, Friendship Baptist Church*

ORGAN PRELUDE.....	Meditation.....	R. Löffler
	Dr. Joyce Johnson, Organist, Spelman College	
PROCESSIONAL AND SENTENCES FROM THE HOLY SCRIPTURE		
INVOCATION		
HYMN.....	"All Hail The Power".....	James Ellor
	Led by: Allen Temple AME Church Choir No. 1	
	Ebenezer Baptist Church Choir	
	Friendship Baptist Church Choir	
	Providence Baptist Church Choir	
LESSON FROM OLD TESTAMENT.....	Psalms 46.....	The Right Reverend Ernest Lawrence Hickman Retired Bishop, African Methodist Episcopal Church
LESSON FROM NEW TESTAMENT.....	I Corinthians 15:50-58.....	Dr. Roswell F. Jackson, '47 Pastor, Mt. Calvary Baptist Church
SELECTION.....	"The Welsh Choral".....	Reese-Jones
	Morehouse College Glee Club	
	Solo: Uzee Brown, Jr., '72, Baritone	
PRAYER.....		Dr. Joseph L. Roberts Pastor, Ebenezer Baptist Church
SELECTION.....	"Lift Every Voice and Sing".....	Johnson-Johnson
	Atlanta University Center Community Chorus	Roland Carter
	(Audience Will Remain Seated)	Arranger-conductor
REMARKS.....	Morehouse College.....	Dr. Hugh M. Gloster, '31 President, Morehouse College
	Morehouse College Glee Club.....	The Reverend Roderick Belin, '88 President, Morehouse College Glee Club
	Family.....	Dr. Kenneth T. Whalum, Sr. Pastor, Olivet Baptist Church, Memphis, Tennessee
SPIRITUAL.....	"I Got A New Name".....	arr. Wendell Whalum, Sr., '52
	Morehouse College Glee Club	
	Solo: Oliver Sueing, '72, Tenor	
MEDITATION.....		Dr. William V. Guy Pastor, Friendship Baptist Church
SELECTION.....	"Prayer" from <i>Lohengrin</i>	Wagner-Mead
	(Present and Former Members of the Morehouse College Glee Club)	
THE MOREHOUSE COLLEGE HYMN.....		J. O. B. Moseley, '29
	Lawrence Weaver, '55, Organist	
	(Morehouse Men Standing Silently)	
BENEDICTION.....		Dr. Benjamin Gay Pastor, Allen Temple African Methodist Episcopal Church
RECESSIONAL.....	"Fare Ye Well".....	arr. Wendell Whalum, Sr., '52
	"For All The Saints"	Vaughn Williams-Rosenberg

*David Morrow, '80, Assistant Conductor
Morehouse College Glee Club and The Atlanta University Community Center Chorus*

ENTOMBMENT
Westview Abbey

Figure 16: Funeral Program of Wendell Phillips Whalum (pg.2)

CHAPTER SEVEN: DAVID EDWARD MORROW



(b. 1959)
“Doc II”

The Morehouse College Glee Club is currently under the direction of David E. Morrow. Through the mission of the college and their legacy, the Glee Club exemplifies performance artistry, *par excellence*. With ongoing performances on campus, performance tours both domestic and international, acclaimed appearances with opera singers and recording artists, the Centennial Celebration, and a host of other performances within the Atlanta community, Morrow demonstrates humility and is honored to serve as the third director. He says, “I had some wonderful shoulders to stand on and I'm hoping that whoever succeeds me will find my shoulder as strong.”⁶⁵ Morrow cherishes this sacred legacy that has passed from generation to generation.

David Edward Morrow is a native of Rochester, New York, his parents having moved from Birmingham, Alabama. He has one brother, Donald Morrow, who is three years older, plays piano, guitar and is a composer. He and his brother were both educated in the public-school system of Rochester. Morrow graduated one year early from Benjamin Franklin High and followed his brother to Morehouse in 1976. Initially he planned to apply to Tuskegee University.

⁶⁵ McKnight and Cornish, “Morehouse College Glee Club Is 100.”

Morrow contemplated pursuing a different educational route from his brother. When his brother got wind of his plans, Donald strongly encouraged him to apply to Morehouse College. Donald allowed him to apply to Tuskegee, but shortly afterwards Donald handed him Morehouse's application, saying, "Now fill this out."⁶⁶

Since their parents were originally from the South, both men were well aware of the mission and purpose of prestigious HBCUs. Morrow entered his studies at Morehouse as an undecided major. However, he joined the Morehouse College Glee Club. Then later, he declared a dual major in voice and choral conducting. At the end of his sophomore year, Morrow expressed an interest in being student director of the Glee Club and was appointed to the position his Junior year. While a student at Morehouse he was inducted into the Phi Beta Kappa Honor Society, received department honors, and was awarded the Kemper Harreld Award for Excellence in Music.⁶⁷ Morrow became one of Whalum's prized students. Morrow graduated Valedictorian of the class of 1980.

After attending Morehouse, he completed the Master of Music degree in Choral Conducting at the University of Michigan, spring 1981. While at the University of Michigan, he was a section leader and teacher assistant to his major professor. Morrow accepted membership in Pi Kappa Lambda American Honor Society. After he completed his master's degree, Morrow was asked to join the music faculty at Morehouse as Instructor and Assistant Director of the Morehouse College Glee Club, fall 1981.

As Assistant Director of the Glee Club from 1981-1987, Morrow's faculty role was natural since he had served as Whalum's student conductor as an undergraduate. Now as faculty, his role afforded him more authority. Other responsibilities included: rehearsing and directing

⁶⁶ Antonio M. Hunt, An Interview with David E. Morrow, November 1, 2018.

⁶⁷ Morehouse College Glee Club, "Morehouse College Glee Club Official Website."

the glee club as assigned, teaching choral literature and conducting, and facilitating the overall business administration which involves the elected/appointed undergraduate student officers of the Morehouse Glee Club. At that time, Morrow lived near the campus. Therefore, it was convenient for him during unforeseen emergencies to continue rehearsals as needed, particularly during inclement weather when Whalum could not drive to campus.⁶⁸ During concerts, he sang first tenor and was given the opportunity to conduct at concerts.

During the 1986-87 academic year, Morrow notes that Whalum encouraged him initially to pursue the doctorate in choral conducting. Morrow began perusing particular choral conducting programs such as Julliard and Eastman. However, due to the sudden passing of Whalum, summer of 1987, Morrow changed his plans drastically. Additionally, the Morehouse College president at that time, Hugh Gloster was also retiring and asked Morrow to serve as Interim, pending the ultimate decision of the new incoming president, Leroy Keith. During the academic year of 1987-88 Morrow was appointed the third official director of the Morehouse Glee Club.⁶⁹

Through the inherited legacy, and Morrow's scholarship and expertise, the Morehouse College Glee Club continues to present acclaimed performances in the Atlanta community, and beyond. Some of these have included: Kennedy Center Honors as part of a tribute to Robert Shaw (1991), Opening and Closing Ceremonies of the Centennial Olympics (1996), Rialto Theater in Atlanta with Take 6 (2004), Avery Fisher Hall to celebrate their Centennial (2011), and the 129th Commencement with President Barak Obama as guest speaker (2013). They recently appeared on a commercial with recording artist Jennifer Hudson (release 2018). Under

⁶⁸ Hunt, An Interview with David E. Morrow.

⁶⁹ Ibid.

Morrow's leadership, they have performed internationally in: Russia (1996), Poland (1998), Bermuda (2001), the Bahamas (2005), South Africa (2008), Honduras and Nigeria (2018).

Dr. Morrow received the Doctor of Musical Arts degree from the University of Cincinnati College Conservatory of Music in 1995. During his final year of studies, Harding Epps, Morehouse Alum '74, served as interim director in Morrow's absence. Morrow studied conducting with Thomas Hilbish and Elmer Thomas, his major professors at the Universities of Michigan and Cincinnati. He participated in conducting master classes with Stephen Darlington, Jan Szyrocki, Don Neuen, Dale Warland, and Sir David Willcocks.⁷⁰

Some of his appearances as guest conductor include: The Academic Convocation for Nelson Mandela (1990), the first Festival of Spirituals in Guayaquil, Ecuador (2002), national conductor for 2nd Annual Concert of the 105 Voices of the History of HBCU Choirs, guest conductor in residence at Westminster Choir College (2010), and guest conductor for a host of Middle/High School All-State Honor Choir Festivals in Georgia. Morrow is a member of Metropolitan Atlanta Musicians Associations, the National Association of Negro Musicians (past president), in his second term on the Georgia Council for the Arts, and currently a board member of the Intercollegiate Men's Choruses, Inc.

Musical Influences

Dr. Morrow was always involved in music during his primary and secondary education. His parents were influential in providing both he and his brother piano lessons at an early age. From elementary until high school Morrow participated in the school choir. He was also a member of the Eastman Community Children's Chorus. Unfortunately, in addition to the passing of his piano teacher, when he entered high school, there was no high school choir. It was not

⁷⁰ Morehouse College Glee Club, "Morehouse College Glee Club Official Website."

until his senior year that high school choir was offered. However, Morrow had been a member of the marching band and played the glockenspiel after taking percussion lessons.⁷¹ As a result of his academic and music achievement, Morrow was an early high school graduate.

When Morrow arrived at Morehouse, he continued to demonstrate academic and performance excellence. His initial aspiration was to major in piano. However, his advisors informed him that he had not quite mastered the prerequisite literature to graduate in piano in four years. So, he decided to pursue a dual emphasis in voice and choral conducting. Morrow expressed an interest in being student director of the Glee Club his Junior year. Whalum was his advisor, conducting professor, and overall mentor as he matriculated through his studies at Morehouse.



Figure 17: Morrow rehearsing *Bethelehemu* ca.2018

Morrow was truly devoted to completing the required courses for the master's degree in choral conducting at the University of Michigan. Dedicated to his studies, he was not able to

⁷¹ Hunt, An Interview with David E. Morrow.

participate in the University of Michigan's Glee Club. At that time, Michigan's Glee Club was not for credit and was led by a graduate student. However, as a Teacher's Assistant and Section Leader, Morrow did participate in the Concert Choir and Chamber Singers under the tutelage of his major professor, Thomas Hilbish (1965-1988). He completed the master's degree with distinct honors in two quarters and joined the faculty at Morehouse in fall of 1981. From 1981-87, he was devoted to Morehouse College and the Morehouse Glee Club under the leadership of Whalum. Years after Whalum's passing, Morrow decided to pursue the Doctor of Musical Arts degree.

With a little reluctance, he decided to seek professional advice from renowned conductor Robert Shaw about pursuing the doctorate in choral conducting. Shaw personally telephoned Morrow recommending the University of Cincinnati Conservatory of Music with Professor Emeritus Elmer Thomas (1931-2012). Morrow followed Shaw's recommendation. Other conductors and professors who have influenced Morrow include: John Leman, Earl Rivers, Elizabeth Green, Teri Murai, Fiora Contino and Donald Neuen. As a composer, along with his studies in composition, his influences were Whalum, his older brother Donald, and his colleague and friend, Uzee Brown.

Selected Repertoire during his Tenure

Since the Glee Club's inception in 1911, Morrow maintains choral literature that has been inherited and cherished. The glee club's repertoire represents a wide range of styles from European anthems and choral standards to part-songs, Negro-Spirituals, folk songs, work songs, American songs. A concert performance might include compositions by R. Nathaniel Dett, Samuel Coleridge-Taylor, Edvard Grieg, Pavel Chesnokov, Willis Lawrence James, G.F. Handel, Gerhard Krapf, Wendell P. Whalum, Uzee Brown, David Morrow, and others. Out of

their African style repertoire, *Betelehemu*, the Nigerian Christmas Carol has been programmed and performed since 1950s and continues to be a show stopper.

Dr. Morrow's choral output consists of both compositions and manuscripts for mixed voices, treble voices, solo spirituals, and of course men's voices. They have been published through Lawson-Gould, Plymouth Music Series, Hal Leonard, GIA, and Oxford University Press (see Appendix D). For the purpose of this study a work song and one of his spirituals for men's voices will be examined. These compositions are also programmed often and have drawn rave reviews from many audiences, other choral directors, at regional/state festivals, from students, and alumni.

Ragged Leevy can be classified as a Negro work song for pulling and lifting. Written for four-part male voices unaccompanied with divisi, this composition can be best programmed for an advanced men's choir. *Ragged Leevy* is known as a Stevedore's⁷² song taken from slavery in the Georgia Sea Islands. These type of work songs synchronized the rhythm of the slave's tasks. The text is a little obscure but could overtly describe characteristics about a captain (or White Master) or other experiences slaves encountered within their daily sun up to sun down activities and hope for spiritual freedom.⁷³

Ragged Leevy demonstrates the chorus-verse form of a folk style work song. Morrow uses harmonic variations with each chorus and verse throughout. In the key of A Major, this composition consists of 69 total measures that shift between meters of two and three. The overall texture is homophonic emphasized with brief spiritual idioms such as call-n-response,

⁷² Southern, *The Music of Black Americans: A History*. Songs sung by Black workers on shipping docks in the South 147.

⁷³ Mary E. Whitney, "The Songs of Souls" (Master's Thesis, University of Michigan-Flint, 1995); Lydia Parrish, *Slave Songs of the Georgia Sea Islands* (University of Georgia-Athens, 1992); Southern, *The Music of Black Americans: A History*.

Rag-ged Lee-vy, Oh— Do rag-ged Lee-vy, Huh!

Rag-ged Lee-vy, Oh— Do rag-ged Lee-vy, Huh!

Rag-ged Lee-vy, Oh— Do rag-ged Lee-vy, Huh!

Rag-ged Lee-vy, Oh— Do rag-ged Lee-vy, Huh!

Rag-ged Lee-vy, Po'boy he's— rag-ged like a jaybird. Huh!

Rag-ged Lee-vy, Po'boy he's— rag-ged like a jaybird. Huh!

Rag-ged Lee-vy, Po'boy he's— rag-ged like a jaybird. Huh!

Oh, Rag-ged Lee-vy, Po'boy he's— rag-ged like a jaybird. Huh!

Figure 18: RAGGED LEEVY
 Arr. DAVID MORROW
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chromaticism, blues style, parallel thirds and fifths, and syncopation. Because the divisi, range, and complexity of the polyphonic textures, *Ragged Leevy* programs best for an advanced high school, All-State, or collegiate level four-part men's choir. Throughout this arrangement, a grunted sound of "Huh" is uttered by all voices. This performance trait describes the tedious

labor experienced as slaves shifted and pulled heavy loads of freight between the ship's dock and deck.

The overall phrase structure is predominantly grouped equally into measures of twelve and sometimes groups of six. The opening twelve measures introduce the chorus beginning with the second tenors and baritones. However, at the conductor's discretion, all voices could sing the opening two measures. Between measures 1-6, we witness the grunted sound of "huh" marked for all voices after text, "Leevy" and the accented "jaybird." Repeating the opening theme, measures 7-12 include all voices in closed harmonies with brief chromaticism at measure 11 on text "Po-boy."

Then, measures 13-18 introduce the second theme of the chorus which serves as "bookends" to each verse throughout. In a call and response style, the basses lead with the second theme using text "Mister Sip-pe-lin-a-ha, ha." The upper and lower voices (full chorus) answer with same text in contrary motion. This compositional technique is also repeated with slight variations throughout.

This arrangement uses three verses to describe the workmen's labor and story. Each verse is called by the second tenors and answered by full chorus. Three verses are measured as follows: mm. 19-30, 31-42, 43-54 using text "In the morning", "Mamma-Dinah", and "Sweet-potato (see performance notes here), respectively. Conductors should pay close attention to how Morrow uses variations of rhythm, chromaticism, and harmonies for each verse. For instance, in verse one, measures 35-36, tenors must be able to effectively sing the high A and add artistic expressions with text, "Po' gal, I can not support you." Then, at measures 45-46 Morrow varies the harmonic rhythm with text, "Sweet, potato".

After the opening theme returns at measure 55, the closing section consists of nine measures. Using the second theme, (measures 61-62) the coda begins in unison and divides into the intervals of parallel sixths and fourths. However, he arranged the final measure in strict polyphony that drives to a fermata resonating a predominant German augmented sixth chord. *Ragged Leevy* ends with text “Gonna build me a stone fence”. This closing phrase is immediately followed by a quarter rest and quarter note percussive mark of worker’s grunt, “Huh!” For performances and at the discretion of the conductor, a motion as though one is working pulling a rope, can be musically choreographed for each grunt throughout or wait until the final “huh” anticipating a dramatic audience response. *Ragged Leevy* performance duration is approximately five minutes and thirty seconds.

The next music example is Morrow’s spiritual arrangement of *Got a Mind to Do Right* for four-part chorus of men’s voices, a cappella. Published in 1989, this camp meeting song is arranged in a slow, pulsed duple meter in the key of F Major. In verse form using bended notes, *Got a Mind to Do Right* divides into three equal measured repeated sections. The sections are as follows: Section A, measures 1-16, Section B, measures 18-33 (repeated), and Section C (also repeated) with measures 35-50.

Section A, marked *mezzo piano*, leads with the second tenors with opening verse and theme in the key of F-Major. The other voices respond by punctuating the response on a resonated hum harmonizing traditional and chromatic (m.6) cadences resolving to F major. By measure 9, the upper three voices have joined with text “Jesus gave me”, while basses harmonize with a staccato accented hum. Section A ends with upper voices on text, “Everyday” with accented syncopation followed by lower voices in an accented hum.

To Wendell Whalum and the Morehouse College Glee Club
GOT A MIND TO DO RIGHT

For Four-Part Chorus of Men's Voices
 a cappella

Spiritual

arranged by David Morrow (1986)

Slow, pulsing $\text{♩} = 56$

Tenor 1 *mp* Mm hm

Tenor 2 *mp* Got a mind to do right... I got a mind to

Bass 1 *mp* Mm hm

Bass 2 *mp* Mm hm

Piano (For rehearsal only) *mp*

hm mm hm, I got a mind to

do right... I got a mind to

mm hm,

mm hm,

* (bend the a's a little)

Figure 19: GOT A MIND TO DO RIGHT

Arr. DAVID MORROW

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Section B, verses 2 and 3, begins with first and seconds tenors in unison varying the opening theme. Morrow's arranges the basses to sing more of the lyrics in this section, yet still

adds a few hums and an accented response with text, “Yes Lord” in measure 26. This short, quick, accented “Yes lord” is a common spiritual acclamation distinctively common in a foot stomping Black Gospel church service or camp meeting.⁷⁴ Section B ends with verse three’s text, “pray right” suggested at a soft energetic dynamic level.

The last sixteen measures use the text, “live right” and “love right” in repeated verse form. Sections A and B were predominantly arranged using a homophonic style. However, Section C begins using brief imitation between the upper and lower voices. At measure 38, voices join in unison briefly followed with harmonic texture. Other variations noted include: the parallel harmonic passage at measure forty-one and the added harmony and bended notes throughout. At the final cadence, *Got A Mind to do Right* ends at a robust fortissimo using a perfect authentic cadence with first tenors and basses in harmonic division. The overall text is profound and leaves multiple interpretations pertaining to one’s morals and social values. Choral reviewer, Carl Stam says, “do not be surprised if the audience shouts “amen” at the end of this spiritual in a performance.”⁷⁵ *Got A Mind to Do Right* serves as an excellent concert closer on any high school, All-State or collegiate program.

Dr. Morrow continues the legacy as the third official director of the Morehouse College Glee Club. Under Morrow’s direction, their accomplishments through artistic performances in Atlanta, the United States and beyond remains outstanding, demonstrating excellence. Morrow is proud and humbled to continue this legacy perpetuated through his predecessors. Through service, love and commitment, the Morehouse brothers sing on!

⁷⁴ Southern, *The Music of Black Americans: A History*; John W. Work, *American Negro Songs and Spirituals* (New York City, NY: Bonanza Books, 1940), 82-85.

⁷⁵ Carl L. Stam, “Review: Male Choirs,” *American Choral Directors Association, The Choral Journal*, 35, no. No. 2 (1994), 63.

Chapter 8: The Morehouse College Glee Club's Choral Sound

The Morehouse College Glee Club is the official singing organization at Morehouse College. Since its inception in 1911, the Glee Club has consisted of students of various academic disciplines and musical backgrounds. Each director has cultivated an accomplished singing tradition that has endured for many years and has programmed choral literature of various styles that exemplify traditional Western European repertoire along with arranged hymns, anthems, spirituals, and folksongs. Further, repertoire extends from traditional choral music to the stylistic traits of Black gospel, blues, bebop, and jazz developed particularly within the African American church, community, and culture. Therefore, the artistic performance and choral sound of the Morehouse College Glee Club evolves through the student's musical backgrounds cultivated through the tutelage and expertise of each director.

The literature selected for this study has been programmed, recorded, and analyzed using the Morehouse Glee Club's vinyl records, digital recordings, and social media websites such as YouTube videos. Literature for this study represents a brief performance analysis of the Glee Club's continuum of public and private performances within the Atlanta community, United States and abroad.

A public performance of the Morehouse Glee Club will exemplify African-American men singing a variety of sacred and secular choral literature for collegiate men's voices. Through developed male voices, the Glee Club incorporates a vibrant and resonating vocal timbre. Performing traditional and contemporary choral literature for male collegiate glee clubs, audiences of the Morehouse Glee Club will experience simple blocked-closed harmonies programmed and varied with advanced and complexed choral literature.

Morehouse Glee Club's *Volume Ten* digital recording entitled, *For Doc: A Brothers' Tribute in Song!* opening selection is Howard's McKinney's choral arrangement of *Brothers, Sing On!* This part-song demonstrates traditional European closed-blocked harmonies in verse form. It has been programmed and presented as their concert opener for over 75 years. *Volume Ten* also features choral works of Randall Thompson, Richard Wagner, Hall Johnson, Harry T. Burleigh and the arranged spirituals of Wendall Phillips Whalum used for the study of this document, *I Got A New Name and Git On Board*. Produced in 1990 and directed by David Morrow, *For Doc* was dedicated to Whalum, the second director.

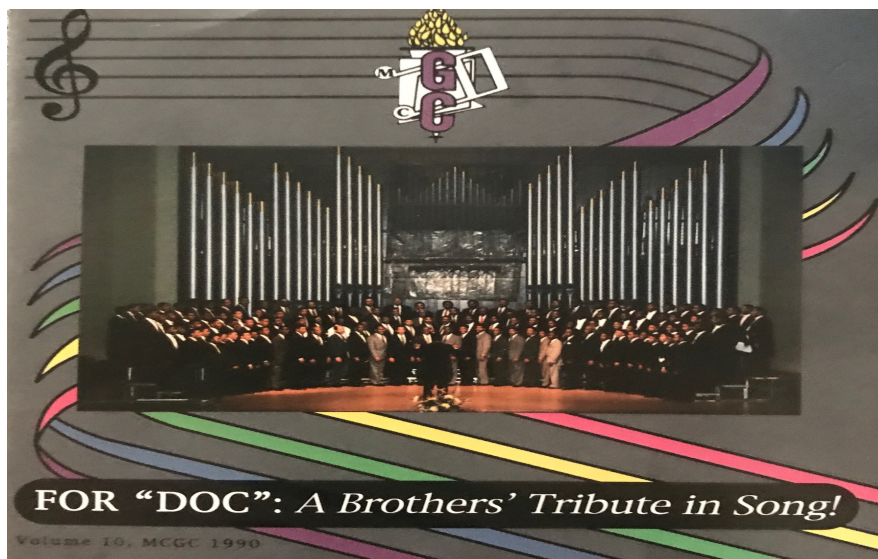


Figure 20: CD Cover, For "DOC"

This recording features both students and Glee Club Alumni who participated in its Third Reunion, which marked the 79th anniversary and their 79th Annual Spring Concert at Morehouse College held in the Martin Luther King, Jr. International Chapel, April 7, 1990. Throughout this recording one can distinguish various vocal timbres of robust and husky, light, heavy, and dark vocal timbres between the 72 collegiate voices blended with over 50 voices of Glee Club Alumni.

Morehouse Glee Club's choral sound consistently exemplifies bold, masculine, confident, and vibrant musical characteristics blended through interpretations of traditional European choral techniques. In an interview with Morrow and reviewing his dissertation on the *Choral Music of Whalum*, he noted a slight expansion in the Glee Club's programmed literature during and post Whalum's studies at University of Iowa. Along with folksongs and spirituals, the Glee Club incorporated more standard European choral literature. *All Breathing Life* (taken from *Sing Ye to the Lord* of Johann Sebastian Bach's *Motet BWV 225*), is featured on recording entitled, *In Need of Music*. Bach became legendary for his mastery of counterpoint particularly through the use of the fugue. Listening to *All Breathing Life* one will hear how the opening melody (subject) is presented in one voice part (basses) and followed unpredictably by another throughout. When all four voices (first tenors, second tenors, baritones, and basses) of this recorded performance are singing collectively their sound exemplifies a strong, masculine vocal quality mixed with chest and head voice registers ending with lively, punctuated cadences. Published around 1727, the original Bach *Motet BWV 225* is scored for double choir of eight mixed voices using Baroque period instruments. However, the Morehouse Glee Club's rendition is performed a cappella transcribed to the key of A flat scored for four-part men voices by Whalum. *All Breathing Life* has been programmed for over 50 years. This anthem along with several other European choral standards that have been programmed enhances the musical discipline, artistry, style, and techniques acquired through the singing tradition of the Morehouse College Glee Club. With the exception of the accompanists, programs and annual concerts are always performed without using music scores.

The Morehouse Glee Club's sound incorporates stylistic traits exemplified through the history and development of music within the African American Church and Culture. In March of

2013, The Cornell University's Glee Club posted A YouTube video featuring both glee clubs combined at Cornell University's Sage Hall performing *Got A Mind to Do Right*, arranged and conducted by Morrow.



Figure 21: Morehouse College and the Cornell University's Glee Clubs combined

This over 90 male-voiced combined choir exemplifies a vocal resonance that is vibrant, powerful, exquisite, and spiritually soulful. Reviewing the video one will experience common African American spiritual traits such as call and response, light and heavy syncopation, accentuated syllables with a steady pulse throughout. The singers are positioned using choral risers in mixed formation by school (not by vocal parts). The men begin this verse-formed spiritual at an exquisite dynamic level of piano with marked blended notes throughout. After the verses that refer to “do, sing, and pray”, the choral sound collectively expands to a supported, blended, vibrant and lively resonance on final verses of “live and love”. Morrow’s conducting gestures are clearly interpreted successfully by this massive sound of collegiate men singing. *Got*

A Mind to Do Right, along with other significant literature in their repertoire, has become a favorite selection to current members, alumni, and audiences within the Atlanta community, and beyond.

Conclusion

The mission of Morehouse College is to develop men with disciplined minds who will promote service. Further, through teaching and scholarship, students will learn to appreciate world cultures fostering artistic and creative expressions.⁷⁶ The purpose of this document analyzed the artistic performances through selected literature of the renowned Morehouse College Glee Club, Atlanta Georgia.

The Morehouse College Glee Club serves as the official singing organization promoting disciplined, artistic and creative expressions through choral singing. Their legacy, since 1911, parallels to significant choral singing cultivated through Historically Black Colleges and Universities, particularly in the South post-Civil War. They remain the only HBCU all-male collegiate glee club in existence with only three official directors (two interim directors during sabbaticals). Through the scholarship and tutelage of Kemper Harreld, Wendell Phillips Whalum, and David Edward Morrow, the Morehouse College Glee Club has sustained a unique singing tradition for over one hundred years. Here is the Morehouse College Hymn sung often as a concert closer and written by Morehouse College and Glee Club Alumni, J.O.B. Mosely, class of 1929:

*Dear old Morehouse, dear old Morehouse,
We have pledged our lives to thee;
And we'll ever, yea forever
Give ourselves in loyalty.*

*True forever, true forever,
To old Morehouse may we be;
So to bind each son the other
Into ties more brotherly.*

*Holy Spirit, Holy Spirit,
Make us steadfast, honest, true,
To old Morehouse, and her ideals,
And in all things that we do.*

⁷⁶ Morehouse College, "Morehouse College," 2017.

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Selected Discography

The Morehouse College Glee Club, and David Morrow, Conductor. 1990. *For “Doc”: A Brothers’ Tribute In Song!* Vol. 10.

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Appendix A: Funeral Program Martin Luther King, Jr. at Morehouse

III

Martin Luther King Jr.

The Campus of Morehouse College

2:00 P. M.

The Reverend Ralph David Abernathy, Officiating

PRELUDE Improvisations on Negro Spirituals
Improvisations on "*We Shall Overcome*"

PROCESSIONAL — "*Cortege*" Dupre

HYMN — "*O God, Our Help In Ages Past*" Isaac Watts

PRAYER Dr. Gardner C. Taylor
President, Progressive National Baptist Convention

OLD TESTAMENT SCRIPTURE Rabbi Abraham Heschel
Professor, Jewish Theological Seminary of America

SPIRITUAL — "*Balm in Gilead*" Traditional
Morehouse College Glee Club

NEW TESTAMENT SCRIPTURE .. The Reverend Franklin C. Frye
President, National Council of Churches

SPIRITUAL — "*Ain't Got Time to Die*" Traditional
Ebenezer Baptist Church Choir

TRIBUTES:

THE HONORABLE IVAN ALLEN, JR.
Mayor, City of Atlanta

MR. ROBERT J. COLLIER
Chairman, Board of Deacons, Ebenezer Baptist Church

MOST REVEREND JOHN J. WRIGHT
Bishop of Pittsburg, Pennsylvania

MRS. ROSA PARKS
"Mother" of Montgomery Movement

THE REVEREND J. E. LOWERY
Chairman, Board of Directors, Southern Christian
Leadership Conference

THE REVEREND ANDREW J. YOUNG
Executive Vice President, Southern Christian
Leadership Conference

SOLO — "*Precious Lord, Take My Hand*" Thomas A. Dorsey
Miss Mahalia Jackson

EULOGY Dr. Benjamin E. Mays
President Emeritus, Morehouse College

HYMN — "*The Morehouse College Hymn*" J. O. B. Mozeley
"WE SHALL OVERCOME"

BENEDICTION Bishop W. R. Wilkes
Presiding Bishop, Third Episcopal District,
African Methodist Episcopal Church

RECESSIONAL — "*Largo*" from "*New World Symphony*" Dvorak

Appendix B: Selected Programs, Special Events, Publicity Photos

NEGRO INTERCOLLEGIATE CONCERT

Kemper Harreld, Director

A choral and orchestral program of Negro folk music and
compositions by Negro composers

MONDAY EVENING, APRIL 16, 1934

Eight fifteen o'clock

COLLEGES PARTICIPATING

ATLANTA UNIVERSITY
CLARK UNIVERSITY
GAMMON THEOLOGICAL SEMINARY
MOREHOUSE COLLEGE
MORRIS BROWN COLLEGE
SPELMAN COLLEGE

WESLEY MEMORIAL AUDITORIUM

Admission, 35 Cents - - - - Students, 25 Cents

Auspices: Atlanta Intercollegiate Council

PROGRAM

I

Negro National Anthem (With the Audience)

II

Bandanna Sketches *Clarence Cameron White*

1. Chant (Nobody Knows the Trouble I've Seen)
2. Lament (I'm Troubled in Mind)
3. Slave Song (Many Thousand Gone)

Intercollegiate Orchestra

III

Mother o' Mine *Burleigh*

Exhortation *Will Marion Cook*

Gammon-Clark Male Quartet

IV

King Jesus is a Listening *William Dawson*

I'll Never Turn Back No More *R. Nathaniel Dett*

Spirituals

Spelman-Morehouse Chorus

V

Three Shadows *Burleigh*

City Called Heaven (from "Green Pastures") *Hall Johnson*

Mr. C. L. E. Monroe, Baritone, Morris Brown College

VI

The Lee Shore *Coleridge-Taylor*

Don't Be Weary, Traveler *Burleigh*

Clark University Octet

VII

Three Scenes from an Imaginary Ballet *Coleridge-Taylor*

(Molto vivace, Allegretto, Tempo di minuetto)

Intercollegiate Orchestra

VIII

Work Songs of the Negro Boatmen *Willis Laurence James*

Shallo' Water

Cabinboy Call

Mr. James, Tenor

IX

Excerpts from "Hiawatha's Wedding Feast" *Coleridge-Taylor*

Spelman-Morehouse Chorus, with Orchestra

Program

CANTATE DOMINO (Sing Unto The Lord)	Hans Leo Von Haider (1564 - 1612) Arr.: A. T. Davison
Cantate Domino canticum novum, Cantate Domino omnis terra, Cantate Domino et benedicite nomini ejus. Annuntiate de die in diem salutare ejus; Annuntiate inter gentes gloriam ejus in omnibus populis mirabilia ejus.	Sing unto the Lord a new song; Sing unto the Lord all the earth, Sing unto the Lord and bless His Name. Proclaim from day to day His salvation; Proclaim among the nations His glory And His wonders among all peoples.
THE MAGNIFICAT Stent Locusus Est	Johann Sebastian Bach (1685-1750) (Even as He Promised)
THE MASS IN D MINOR Cucifixus Cum Sancto Spiritu	Johann Sebastian Bach (Crucified) (With the Holy Spirit)
THE LAST WORDS OF DAVID He that ruleth over men must be just, Ruling in the fear of God And he shall be as the light of the morning When the sun riseth, even the morning without clouds, As the tender grass springing out of the earth By clear shining, after rain.	Randall Thompson
O FILII ET FILIAE (O Sons and Daughters)-Volckmar Leising (1687) Arr.: A. T. Davison	
ROSALINDA A Pastoral	Francesco Maria Veracini (1690 - c1760)
WHEN I HAVE SUNG MY SONGS John Smith, Tenor	Ernest Charles
BORIS GODUNOW Coronation Scene	Modest Mousorgsky Arr.: G. W. Woodworth
THOSE BOWED IN LONELINESS	Peter Tchaikovsky Arr.: Wallingford Riegger

COULD MY SONGS THEIR WAY BE WINGING Raynaldo Hahn
Arr.: Rob Roy Peery
The Quartet

JERRY (Work Song) Arr.: Leonard De Pair
Solo: Harvey Miller, Tenor

CINDY (Kentucky Mountain Song) Arr.: Arthur Hall

MARRY A WOMAN (Trinidad Calypso) Arr.: Leonard DePair
Solo: Emory Jackson, Baritone

KING JESUS IS A - LISTENING Negro Spiritual
Arr.: William L. Dawson
The Quartet

NEGRE BORGES ARRANGED BY WENDELL WHALUM
GO ROUND, GO ROUND (St. Helena Island Spiritual)
Solo: Robert Murphy, Bass

TOO LATE (St. Helena Island Sorrow Song)
Solo: John Smith, Tenor

DIDN'T MY LORD DELIVER DANIEL? (Negro Jubilee)

DEAR OLD MOREHOUSE (Glee Club and Audience)
J. O. B. Moneley, '29

Dear Old Morehouse,
Dear Old Morehouse,
We have pledged our lives to thee;
And we'll ever, yea, forever,
Give ourselves in loyalty.
True forever,
True forever,
To Old Morehouse may we be;
So to bind each son the other,
Into ties more brotherly.

Holy Spirit,
Holy Spirit,
Make us steadfast, honest, true
To Old Morehouse and her ideals
And in all things that we do.

DILLARD UNIVERSITY
NEW ORLEANS, LOUISIANA

LYCEUM SERIES
1982-83

presents the

Morehouse College
Glee Club
in Concert

Wendell Whalum, *Director*
David Morrow, *Assistant Director*
James Abbingdon, *Accompanist*
Eric Green, *Accompanist*



Future Lyceum Attractions

Daniel Maloney Dance Troupe
Wednesday, March 2, 1983
Dent Hall
7:30 P.M.

Tokunaga Dance Co.
Friday, March 18, 1983
Dent Hall
7:30 P.M.

*The Lyceum logo was designed by Mr. Leander Canady,
Assistant Professor of Art at Dillard University.*

All Lyceum events are free and open to the public.

FRIDAY, FEBRUARY 25, 1983
7:30 P.M.
LAWLESS MEMORIAL CHAPEL

PROGRAM

(The program will be selected from the following)

Brothers, Sing On *Edward Grieg*

I

Heavenly Light *Kopylov/Willowsky*

All Breathing Life *Johann S. Bach*
(Psalm from the Motet)
"Sing Ye To The Lord" *Arr. by Wendell Whalum*

II

Samuel McKelton, *Tenor*
(Selections to be announced)

III

Wit and Wisdom *Gerhard Kragl*
Text collated from American and English Proverbs
Written for The Morehouse Glee Club

Listen to the Lambs *R. Nathaniel Dett*
Solo: Mark Chapman, *Tenor* (1882-1943)

Lift Every Voice and Sing *Johnson-Johnson*
arr. by Roland Carter

INTERMISSION

IV

The Morehouse College Quartet

Timothy Askew, '83
Mark Chapman, '84
Aaron Swain, '86
Kevin Dorsey, '85

V

Impossible Dream *Minch Lei*
solo: Samuel McKelton, *Tenor*

Yesterday *Lennon and McCart*

Marry A Woman (Trinidad Calypso) *arr. by Leonard de Pa*
solo: Michael Bowie, *Baritone*

VI

Captain, Look-A Yonder *Willis Laurence Jam*
solo: Keith Chaplin, *Tenor*

Pauline, Pauline (Worksong) *arr. by Leonard de Pa*
solo: J. Barry Clark, *Baritone*

Betelehemu (Nigerian Christmas Song) *Olunjuji/Whalu*

VII

Zacharias, Come Down (Shape note hymn) *Williams/Whalu*
Led by Marvin Allen

Been in the Storm *arr. by Wendell Whalu*
solo: Tracey Coley, *Baritone*

Trampin' *arr. by Wendell Whalu*
Led by Henry Goodgame, *Tenor*

Every Time I Feel The Spirit *arr. by William Dawes*
solo: Sanford Watson, *Baritone*

THE MOREHOUSE COLLEGE HYMN *J.O.B. Moreley, '2*

1984-85 Concert / Recital Series

Date	Artist(s)
October 2	ATLANTA SYMPHONY ORCHESTRA Robert Shaw, Conducting Spelman and Morehouse College Glee Clubs Roland Allison and Wendell Whalum, Directors
October 24	J.O.B. MOSELEY CONCERT Afro-American Hall of Fame, M. L. King Chapel 4:00 p.m.
October 30	UZEE BROWN, JR., Baritone Faculty Recital 8:00 p.m.
November 20	ATLANTA BALLET
December 6, 7, 8	59th ANNUAL CHRISTMAS CAROL CONCERT Spelman and Morehouse College Glee Clubs Roland Allison and Wendell Whalum, Directors Sisters Chapel, Spelman College 8:00 p.m.
February 9	CLARITHA BUGGS, Mezzo Soprano
February 19	ATLANTA CHAMBER SYMPHONY William Fred Scott, Conducting Sisters Chapel, Spelman College 8:00 p.m.
February 21	MOREHOUSE COLLEGE JAZZ ENSEMBLE Roderick Smith, Conducting 7:30 p.m.
March 12	ATLANTA BALLET
March 16	LEON BATES, Piano
April 6	BRAZEAL DENNARD CHORALE Brazeal Dennard, Conducting
April 9	ATLANTA SYMPHONY ORCHESTRA Robert Shaw, Conducting Sisters Chapel, Spelman College 8:00 p.m.
April 16	MARK BROMBAUGH, Organ
April 20	MOREHOUSE COLLEGE GLEE CLUB CONCERT Wendell Whalum, Conducting
April 25	MOREHOUSE COLLEGE JAZZ ENSEMBLE Roderick Smith, Conducting 7:30 p.m.
April 30	ELAINE SATTERWHITE, Organ Faculty Recital

NOTE: ALL PERFORMANCES ARE SCHEDULED FOR THE MARTIN LUTHER KING INTERNATIONAL CHAPEL AT 8:00 P.M. UNLESS OTHERWISE SPECIFIED.

Symphony Concert Tickets:

Student Season Tickets (3 Concerts)	\$10.00
General Admission Season Tickets	\$20.00

Individual Concerts:

Students	\$ 4.00
General Admission	\$ 8.00



MOREHOUSE COLLEGE GLEE CLUB

DAVID MORROW, DIRECTOR

**PREMIERE SEASON
OF THE**



**ARTS!
ALIVE!**

SERIES

**EMENS AUDITORIUM
BALL STATE UNIVERSITY
MUNCIE, INDIANA
MONDAY, MARCH 11, 1996
7:30 p.m.**

texts from the words of Dr. Benjamin E. Mays

It is not what you keep, but what you give that makes you happy.

We make our living by what we get. We make our life by what we give.

Whatever you do, strive to do it so well that no man living, and no man dead,
and no man yet to be born can do it better.

As we face the unpredictable future...
have faith that man and God will assist us all the way.

Behold Man Ron Nelson

The Tabernacle of God is With Men Edwin Fissinger

God Give Us Men Uzee Brown

*commissioned for the inauguration of
Dr. Walter E. Massey, ninth President of Morehouse College*

. . . Intermission . . .

IV

The Morehouse College Quartet
Trinity Murdock ('97) - Gary Binford ('96)
Victor Wynn ('96) - Raphael Sligh ('97)

V

Variations on Doo-Wah Wendell Logan

Zachary and the Scaly Bark Tree Bill Lee
solo: Victor Wynn, *tenor*

Gossip, Gossip! Jones-Hairston
arr. Leonard de Paur
solo: Gary Binford, *baritone*

Water Boy arr. Leonard de Paur
solo: Raphael Sligh, *bass*

Railroad Bill arr. John W. Work
solo: Allen Todd, *baritone*

VI

Kere, Kere! (Yoruba) Olatunji/Whalum

This piece depicts a lovers' quarrel. One says to the other:

You only know the one that you love.

You don't know who really loves you.

When arguments occur, songs become proverbs.

"Kere, Kere," equivalent to "hear ye, hear ye", is the announcement of their love.

Betelehemu Olatunji/Whalum
Where was Jesus born? In Bethlehem, the city of wonder. That is where our father was
born for sure.

VII

Somebody's Calling My Name arr. Wendell Whalum
solo: Norm Jones, *tenor*
In His Care-O arr. William Dawson
You May Bury Me In the East arr. John W. Work
solo: Ryan Smith, *tenor*
I Can't Tarry arr. David Morrow
solo: Damion Jones, *tenor*
Everytime I Feel the Spirit arr. William Dawson
solo: Charles Bowman, *baritone*

.....
The Morehouse College Hymn J. O. B. Moseley ('29)
.....

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We request your cooperation.
For performance information, call the School of Music Concert HotLine: 285-5878.*



Morehouse College
Presents

*The Morehouse College Glee Club
and Centennial Alumni Glee Club*



100th Annual Concert

*David Morrow, Director
Tyrone Webb, Student Director
Allen Jones and Kaedron Hall, Accompanists*

*Sunday, February 20, 2010
4:00 p.m.*

*Martin Luther King Jr. International Chapel
Morehouse College*

Program

I

Ubi Caritas

Mack Wilberg

*Where there is charity and love, God is there.
The love of Christ has gathered us together.
Let us rejoice in him and be glad.
Let us revere and love the living God.
And let us love one another with a sincere heart.*

Your Voices Raise (from Chandos Anthem 9)

George F. Handel
arr. A. T. Davison

II

Giving

Uzee Brown, Jr.

Variations on Doo-wah

Wendell Logan

If My People

Brandon Waddles

Train's a-Comin'

Carlos Simon

III

Zion's Walls

Aaron Copeland
arr. Glenn Koponen

Betelehemu

Olatunji/Whalum

(Sung in Yoruba)

*Where was Jesus born? Where was he born?
In Bethlehem, the City of Wonder.
That is where our father was born for sure.*

IV

In Dat New Jerusalem

arr. Robert DeCormier

Solo: Antoine Griggs, Baritone

Mt. Zion

Solo: Sherman Modeste, Tenor

arr. Wendell Whalum

Witness

arr. Moses Hogan



Intermission



V

The Morehouse College Quartet

Tyrone Webb '11

Darian Clonts, '12

Chancellor Jenkins '11

Le'Rell Ross '11

VI

The Morehouse College Centennial Reunion Glee Club

The Past, Today and the Future

Texts from Kahlil Gibran

Written for the 100th Anniversary of the Morehouse College Glee Club

Performed with the Harlem Festival Orchestra

Uzee Brown

Salvation Belongeth to Our God

Paul Tchesnekov

Roberta Lee

Willis Laurence James

arr. Wendell Whalum

Who'll Join!

arr. David Morrow

Written for the 100th Anniversary of the Morehouse College Glee Club

I'm Buildin' Me a Home

arr. Uzee Brown

Prayer from Lohengrin

Wagner/Mead

The Morehouse College Hymn

J.O.B. Moseley, '29



Appendix C: Catalogue of works for TTBB Arranged and Composed by Wendell Whalum

Title	Voicing	Accomp	Key	Publ	Date
Ain't Got Time to Die	TTBB/T	accap	Eb	MS	1984
Amazin' Grace	TTBB/T	org	Ab-G	LG	1973
Balm in Gilead	TTBB/Bar.	accap		REC	c.1968
Been in the Storm	TTBB/Bar.	accap	g	LG	1982
Couldn't Hear Nobody Pray	TTBB	accap		REC	N/a
Do Don't Touch-a My Garment	TTBB	accap	G	MS	1972
Done Made My Vow	TTBB/Bar.	accap	f	LG	1989
Everybody Ought to Pray	TTBB	accap	Ab	MS	N/a
Fare Ye Well	TTBB	accap	Ab	MS	N/a
Glory Be to the Newborn King	TTBB/B	accap	F	MS	c.1972
Go Chain de Lion Down	TTBB	accap	Bb	MS	1977
Great Day	TTBB	accap	F	MS	1986
Guide My Feet	TTBB/T	accap	c	MS	c.1985
He 'Rose	TTBB	accap		REC	c.1987
I Done What You Told Me	TTBB/Bar.	Accap	G	REC	1984
In Dat Great Gittin' Up Mornin'	TTBB/Bar.	accap	Eb	MS	N/a
Mary Had a Baby	TTBB/T	accap	Ab	LG	1981
My Lord What A Morning	TTBB/Bar.	accap	G	LG	1979
No Hiding Place	TTBB/Bar.	accap	Eb	MS	1959
Oh, Lord (Five Spirituals)	TTBB/var	accap	var	LG	1984

Plenty Good Room	TTBB/T	accap		REC	1973-81
Show Me the Way	TTBB/T	accap	b	MS	1965
Somebody's Calling My Name	TTBB/T	accap	Ab	LG	1975
Sometimes I Feel Like a Motherless	TTBB/Bar	accap	e	MS	1968
This Wicked Race	TTBB	accap		REC	c.1968
Tryin' to Cross the Red Sea	TTBB/T	accap	E	MS	1969
We Shall Overcome	TTBB	accap	Ab	REC	1968-86
You Bettuh Min'	TTBB	accap	Ab	LG	1976
You'd Bettuh Run	TTBB/Bar.	accap	Ab	MS	1976

Appendix D: Catalogue of Works for TTBB Composed and Arranged by David Morrow

Title	Voicing	Accomp	Key	Publ	Date
Baby in a Guinea Blue Gown	TTBB/Bari	Acc	Eb	MS	Ca. 2012
Got a Mind to Do Right	TTBB	Acc	F	LG	1989
Great is the Lord	TTBB	Piano	N/A	MS	N/A
He's Got the Whole World in His Hands	TTBB	Piano	C	MS	Ca.2008
I Can't Tarry	TTBB/T	Acc	D	LG	1990
Jacob's Ladder	TTBB/TB	Acc	Eb	HL	2001
Lift Every Voice and Sing	TTBB	piano	G	MS	N/A
Nkosi Sikelel I' Afrika (God Bless Africa)	TTBB	Acc	N/A	MS	Ca. 1987
O Holy Saviour	TTBB	Acc	Eb	MS	N/A
Osen Mawu Do-Yoruba Sacred Song	TTBB	Acc/Perc	G	HL	N/A

Ragged Leevy	TTBB	Acc	A	LG	1993
Rejoice!	TTBB	Acc	A	GIA	2012
Resurrection Hymn-South African Easter Hymn	TTBB	Acc/Perc	N/A	MS	N/A
Walk Humbly, Son	TTBB	Acc	C	MS	Ca. 2011
Who'll Join	TTBB/solo	Acc	G	GIA	2012

Appendix E: University of Oklahoma's IRB Final Report



Institutional Review Board for the Protection of Human Subjects Final Report – Inactivation

Date: May 02, 2019

IRB#: 9309

To: Antonio M Hunt, MA

Inactivation Date: 05/02/2019

Study Title: The History and Performance Practices of the Morehouse College Glee Club

On behalf of the Institutional Review Board (IRB), I have reviewed the Final Report for the above-referenced research study. You have indicated that this study has been completed and should be inactivated. This letter is to confirm that the IRB has inactivated this research study as of the date indicated above.

Note that this action completely terminates all aspects and arms of this research study. Should you wish to reactivate this study, you will need to submit a new IRB application.

If you have questions about this notification or using iRIS, contact the IRB at (405) 325-8110 or irb@ou.edu.

Cordially,

Ioana Cionea, Ph.D.
Vice Chair, Institutional Review Board

Appendix F: G. Schirmer, Inc. Permission Letter

Music Sales West
G. Schirmer, Inc.
1247 Sixth Street
Santa Monica, CA 90401
United States of America
Telephone: +1 310.393.9900
Fax: +1 310.393.9925
Email: info@musicsales.com
www.musicsales.com
www.musicsalesfilmstv.us
www.schirmer.com

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Campbell Connelly & Co London
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Unión Musical Ediciones Madrid
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Music Sales / Larrikin Sydney



February 6, 2019

Antonio Montrell
1600 Ann Branden Blvd, No. 812
Norman, OK 73071

RE: LISTEN TO THE LAMBS (FOR FOUR-PART CHORUS OF MEN'S VOICES), by R. Nathaniel Dett

Dear Antonio:

This letter is to confirm our agreement for the nonexclusive right to reprint measures from the composition referenced above for inclusion in your thesis/dissertation, subject to the following conditions:

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By R. Nathaniel Dett

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Appendix G: Alfred Music Publishing Permission Letter



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PRINT LICENSE AGREEMENT

April 1, 2019

Antonio Hunt
1600 Ann Branden Blvd
Apt 812
Norman, OK 73071
770.378.9743
antoniohunt76@gmail.com

RE: *Oh Lord (LG55273), Brothers, Sing On! (1348162), Got A Mind To Do Right (1134701), Ragged Leevy (LG52638) – PR190402-1001*

Dear Antonio,

This agreement, when signed and returned with payment within ninety (90) days, constitutes our permission to you as stated below ("Agreement").

1. We grant you the non-exclusive right to reprint the following copyrighted lyric(s) and music in the following format, with the following notice ("Composition"): See attached "Schedule A".

Format: **DMA Dissertation**

Publication title: **The Morehouse College Glee Club: An Analysis of Choral Literature Revealed Through the Legacy of Its Directors**

Author: **Antonio Montrell Hunt**

Publication Date: **2019**

No lyric changes permitted; No derogatory use

Language: English

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3. The entire cost of printing and offering for sale (including all preparation and production expenses for artwork and printing costs) shall be your expense.

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6. You shall keep and maintain full and complete books and records concerning the Composition. We shall have the right, at our expense, to examine and audit, at your offices and upon prior reasonable notice, that portion of your books which relates to the Composition.

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